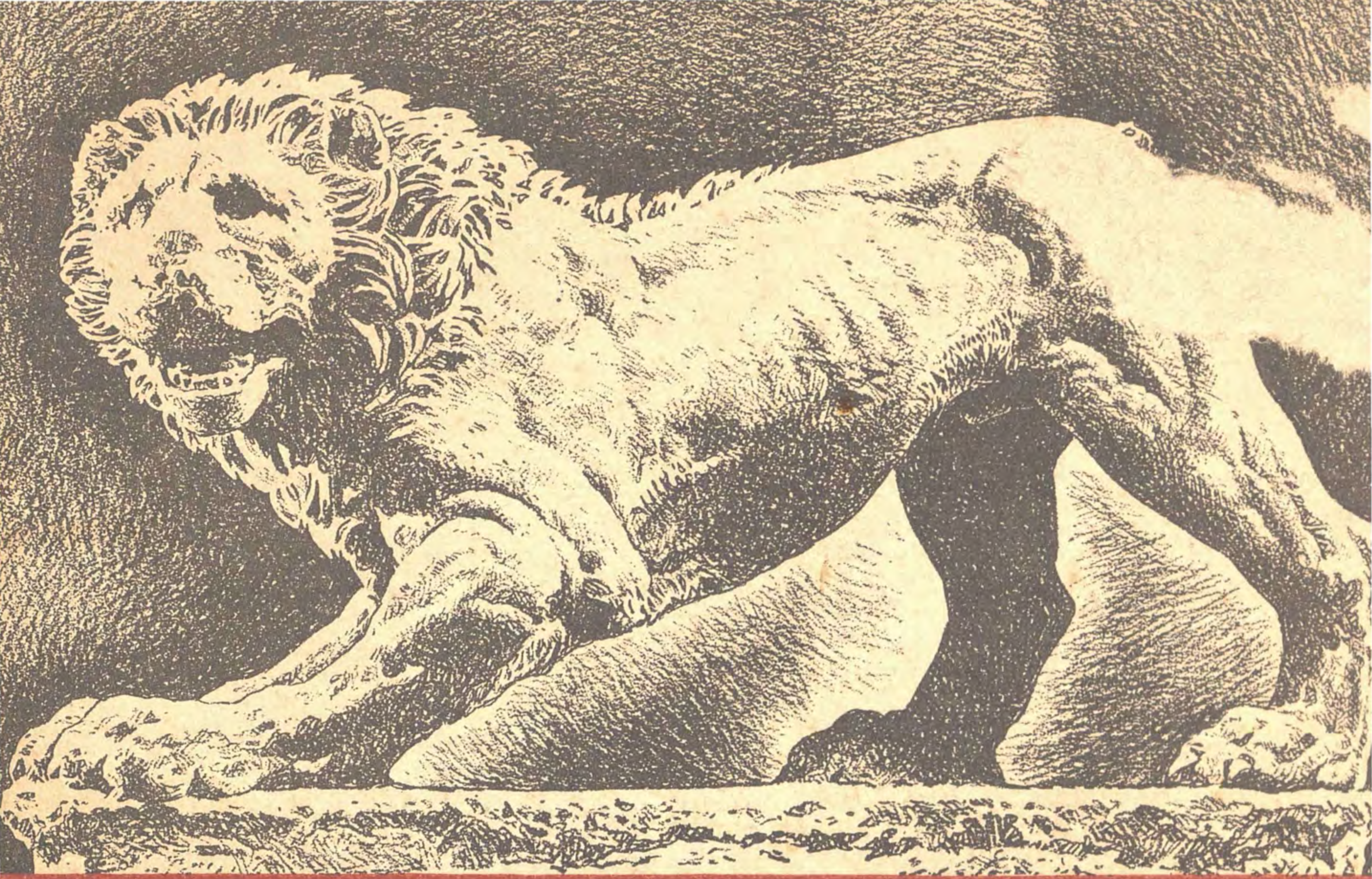

THE WILLIAM ROCKHILL NELSON COLLECTION

KANSAS CITY · MO.

~~Margaret Bowman~~

THE WILLIAM ROCKHILL NELSON COLLECTION

The
WILLIAM ROCKHILL
NELSON
COLLECTION

•

Housed in the

William Rockhill Nelson
Gallery of Art

and

Mary Atkins Museum
of Fine Arts

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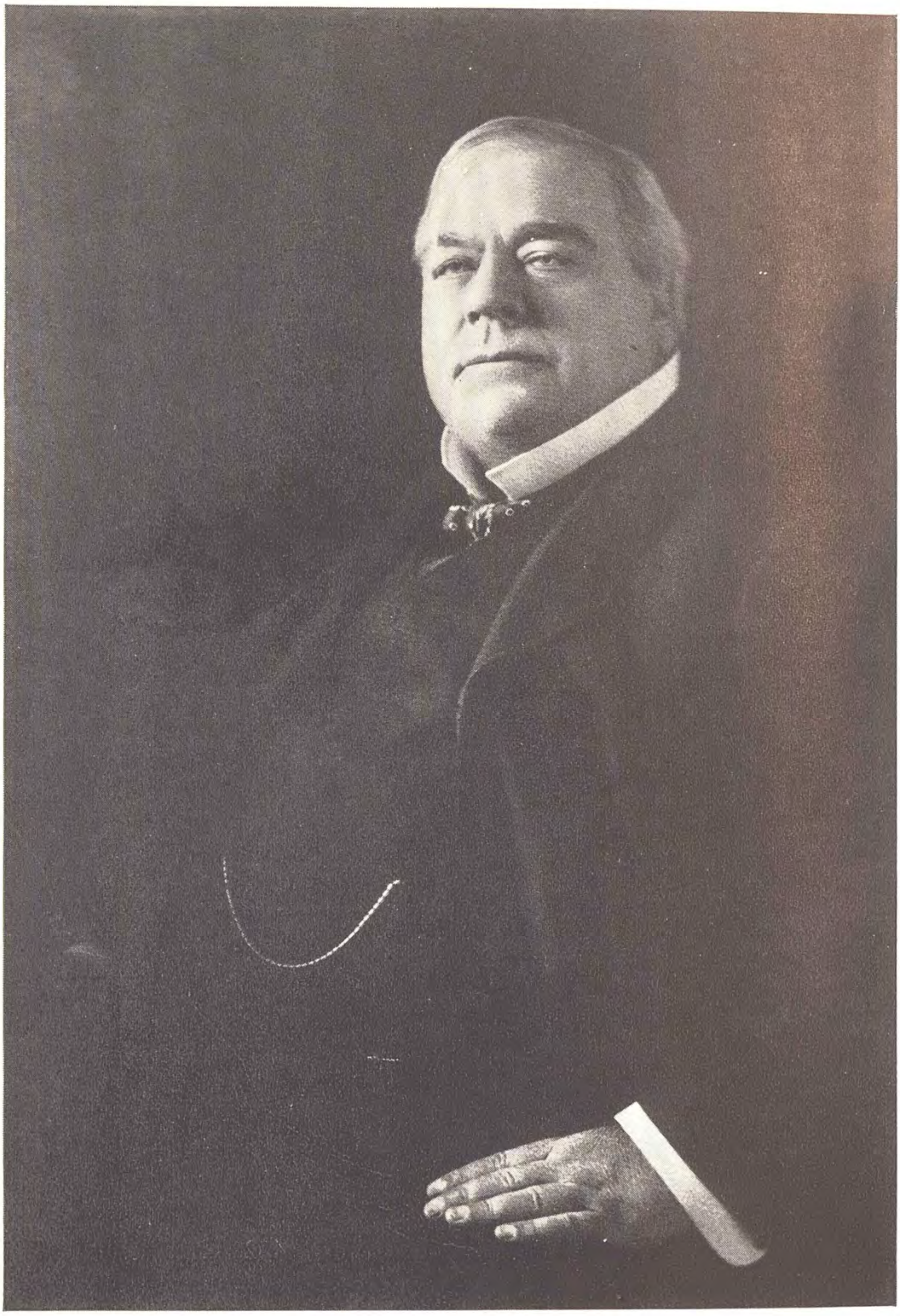
Rockhill Road at Forty-Fifth St. - 4525 Oak St.
KANSAS CITY, MISSOURI

1941



WILLIAM ROCKHILL NELSON
Founder of the
William Rockhill Nelson Collection

THE WILLIAM ROCKHILL NELSON TRUST

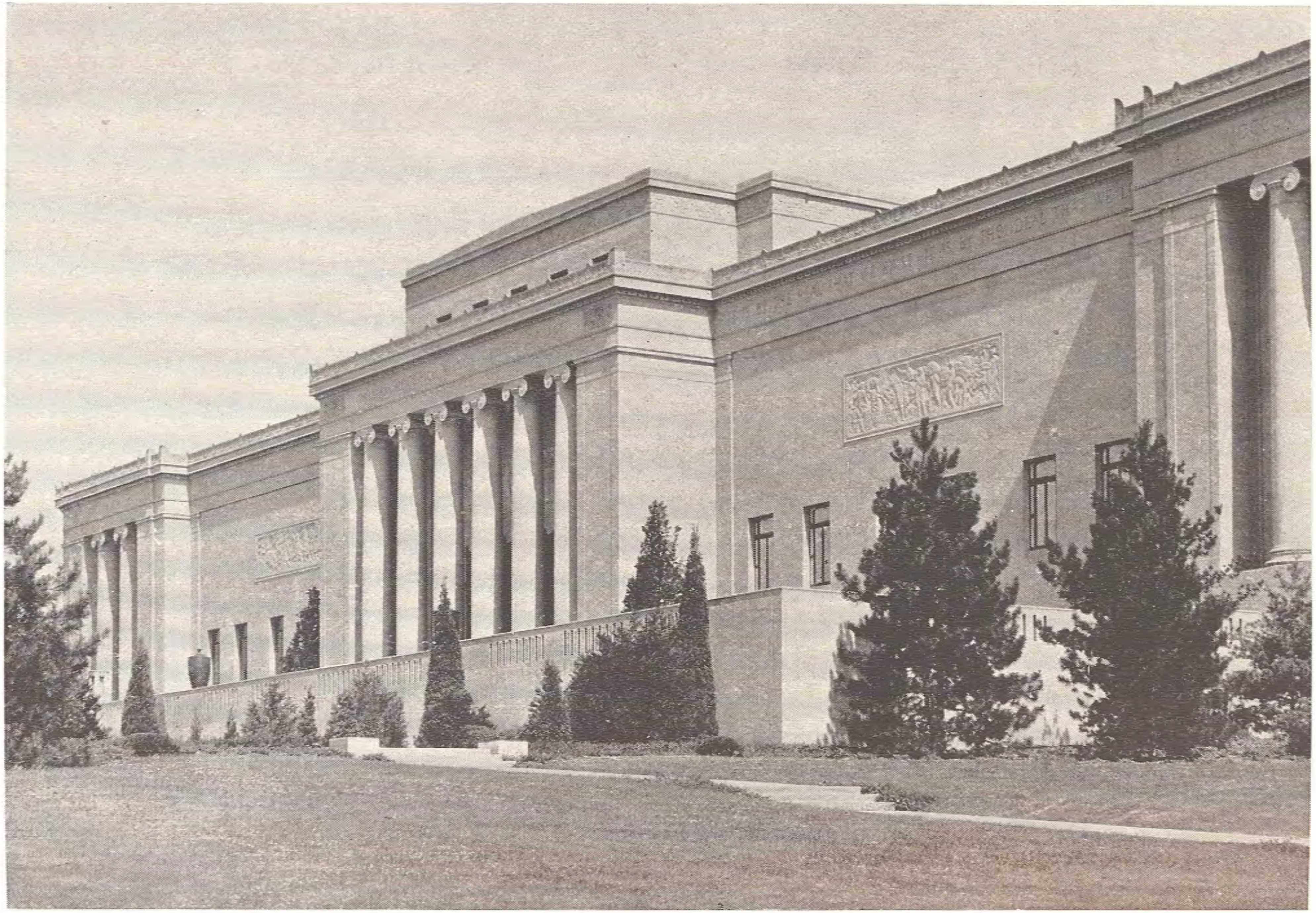
THE will of Mr. Nelson provided for the establishment of the William Rockhill Nelson Trust which was to use the income from his estate for the "purchase of works and reproductions of the fine arts such as paintings, engravings, sculptures, tapestries, and rare books." The Presidents of the State Universities of Missouri, Kansas, and Oklahoma were empowered to name a board of University Trustees who would administer the estate and provide for the collecting and the care of the works of art.

The first board was appointed February 27, 1926, and consisted of William Volker, J. C. Nichols, and Herbert V. Jones. At that time the University Presidents were Chancellor Ernest H. Lindley of the University of Kansas, President W. B. Bizzell of the University of Oklahoma, and President Stratton D. Brookes of the University of Missouri. President Brookes retired in 1930 and his place was taken by Walter Williams who in turn retired in 1935 and was succeeded by Frederick A. Middlebush. Chancellor Lindley retired in 1939 and his successor, Deane W. Malott, now serves on the board.

With the resignation in 1930 of Mr. Volker, Arthur M. Hyde was appointed as a Nelson Trustee. Mr. Hyde resigned from the board in 1935.

The actual collecting began in 1930 with the assistance of Harold Woodbury Parsons and Langdon Warner as advisors to the Trustees. The collection was opened to the public on December 11, 1933, and to date approximately five million dollars have been expended for works of art.

THE NORTH FACADE



WILLIAM ROCKHILL NELSON GALLERY AND ATKINS MUSEUM.

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HOURS OF OPENING

Daily, from 10 a. m. to 5 p. m., except Sunday, 2 p. m. to 6 p. m.
Monday, closed all day.
Wednesday Evening, 7 p. m. to 10 p. m. October through May.
Closed all day, New Year's Day, July 4th, Thanksgiving and Christmas.

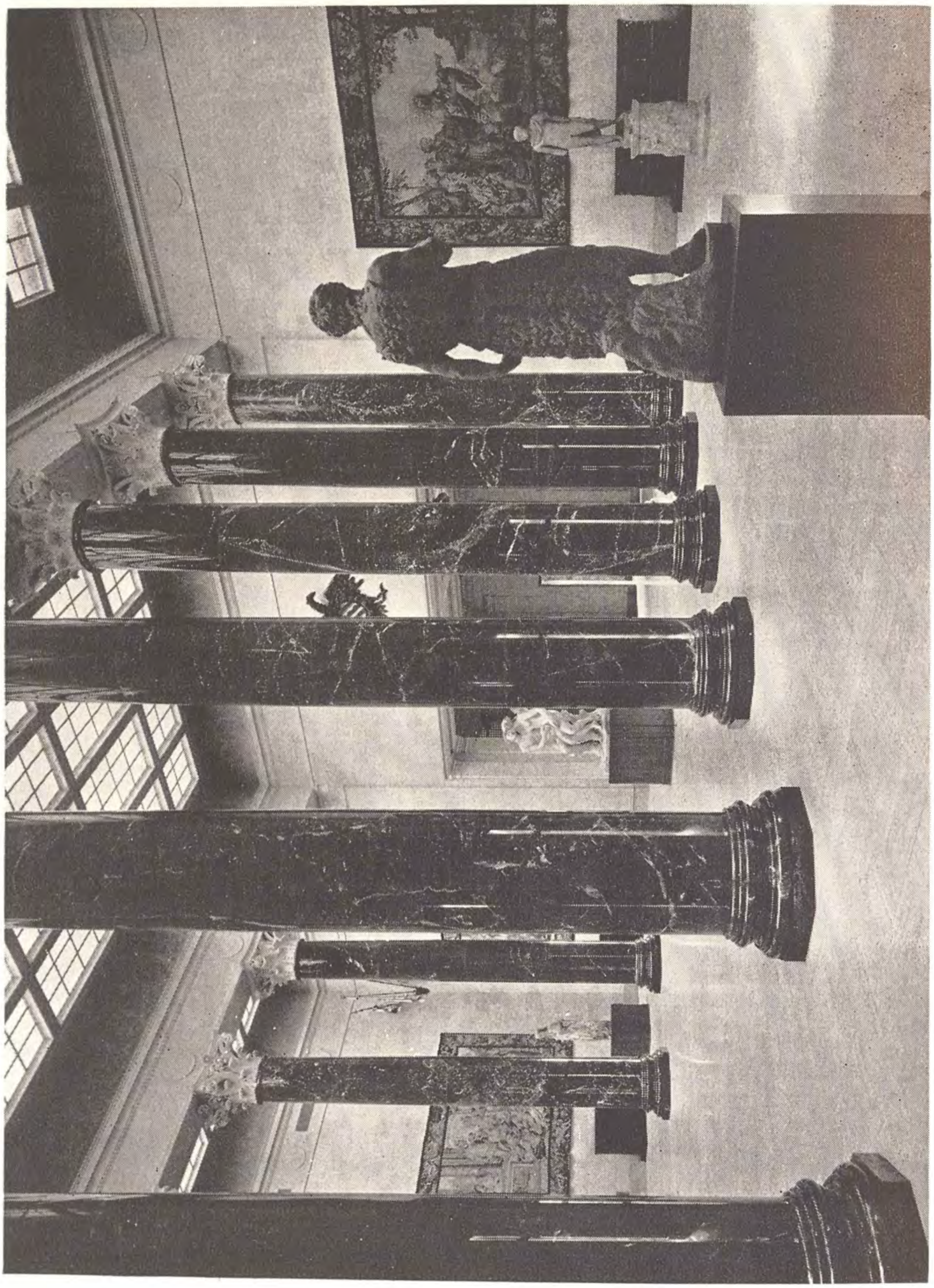
ADMISSION

Free days: Saturday, Sunday, and public holidays.

At all other times an admission fee of twenty-five cents is charged to adults and a fee of ten cents to children under twelve years of age. Children under twelve years of age unaccompanied by an adult will not be admitted except for supervised educational activities of the Gallery.

School groups, accompanied by an instructor, will be admitted at any time without charge, if arrangements are made in advance. Out of town school groups are especially invited to take advantage of these facilities.

For groups of fifty persons or more, a special half-price admission may be arranged by calling the Gallery.



KIRKWOOD HALL

THE BUILDING

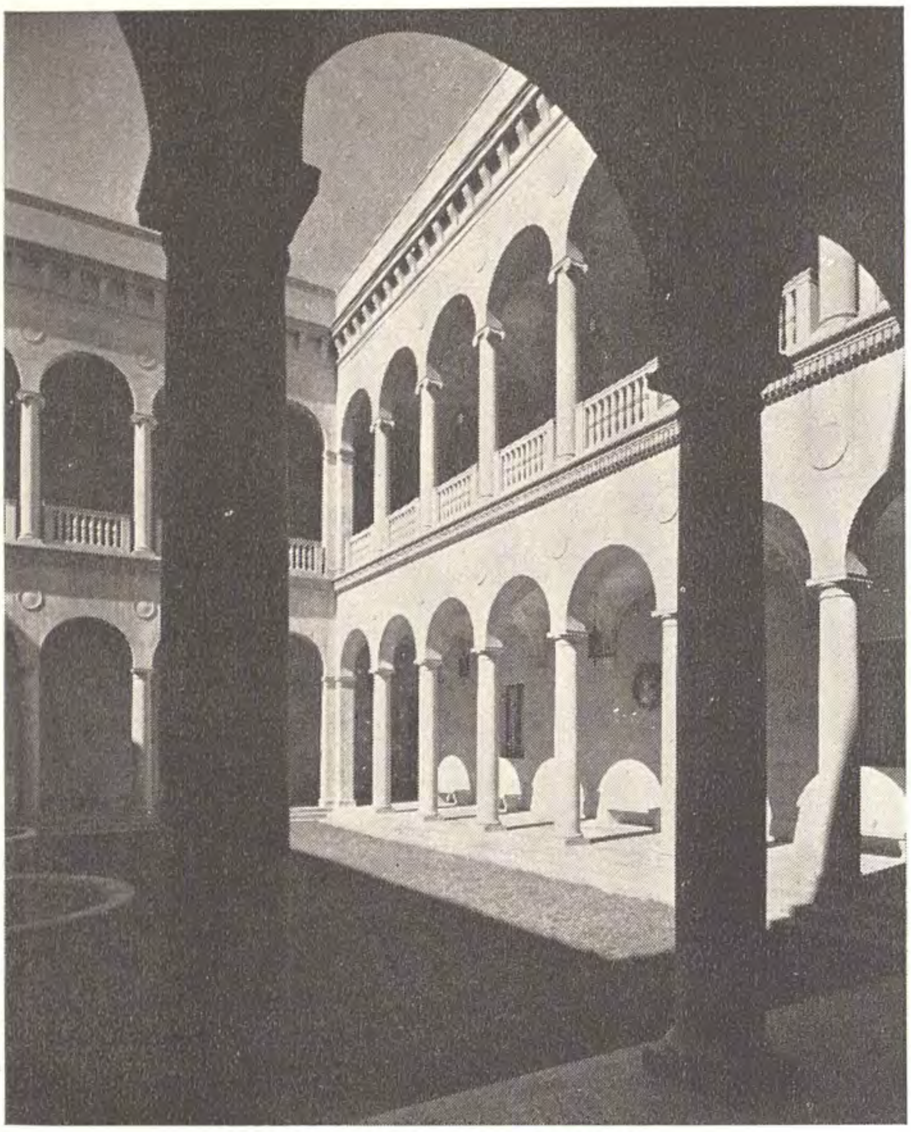
THE William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts was made possible by several bequests. Imbued by the same ideals as those of Mr. Nelson and desiring to provide a suitable edifice to contain the collection which his generosity was to bring to Kansas City, his widow, Ida Houston Nelson, his daughter, Laura Nelson Kirkwood, his son-in-law, Irwin Kirkwood, and his lawyer, Frank Rozzelle, left their estates for this purpose. The beautiful twenty acres on which Mr. Nelson's residence, "Oak Hall," had stood was given by the family as a most ideal situation for the Gallery Building.

In 1911, Mary Atkins had left a large part of her estate for the purpose of erecting a museum in Kansas City. With great wisdom, the Atkins Trustees, A. W. Childs and Herbert V. Jones, combined their trust with those of the above benefactors and erected the Atkins Museum of Fine Arts as the east portion of the Gallery structure. Thus was provided a fitting memorial to a lover of beauty and a loyal citizen — one of which Kansas City can be proud as the most beautiful museum building in America.

The firm of Wight & Wight designed the structure and it was built under the supervision of a combined board of trustees of the several estates under the chairmanship of Fred Cameron Vincent. Its outer walls are of Indiana limestone and it is 390 feet long by 175 feet wide. The twenty-three sculptured panels in low relief, depicting the exploration and settlement of the Middle West, which decorate the exterior, were designed by Charles Keck. With Thomas Wight, he also designed the great bronze doors of the South Facade which tell the story of Hiawatha. The landscaping was done by Hare & Hare and the entire cost of the building was approximately $2,750,000. The Gallery is adjacent to the Kansas City Art Institute and all its many facilities are made available to the students of this institution.

The interior is marked by simplicity and perfect proportions. The south vestibule is lined with a local marble, Kacimo, and the ceiling is decorated by Daniel MacMorris who has just completed the colourful decoration of the vaulting of Rozzelle Court. The central Kirkwood Hall is an especially effective introduction to the Gallery with its Minnesota travertine walls, Italian travertine floor, and superb black marble columns from the Pyrennes. Marble from several Missouri quarries is also used.

The open air Rozzelle Court, named in memory of Frank Rozzelle, is of pink and yellow Mankato. The main stairway in the Atkins Museum is faced with Sienese and Hauteville marble and is decorated with a series of murals by Andrew T. Schwartz. On the ground floor is the Atkins Audi-



ROZZELLE COURT

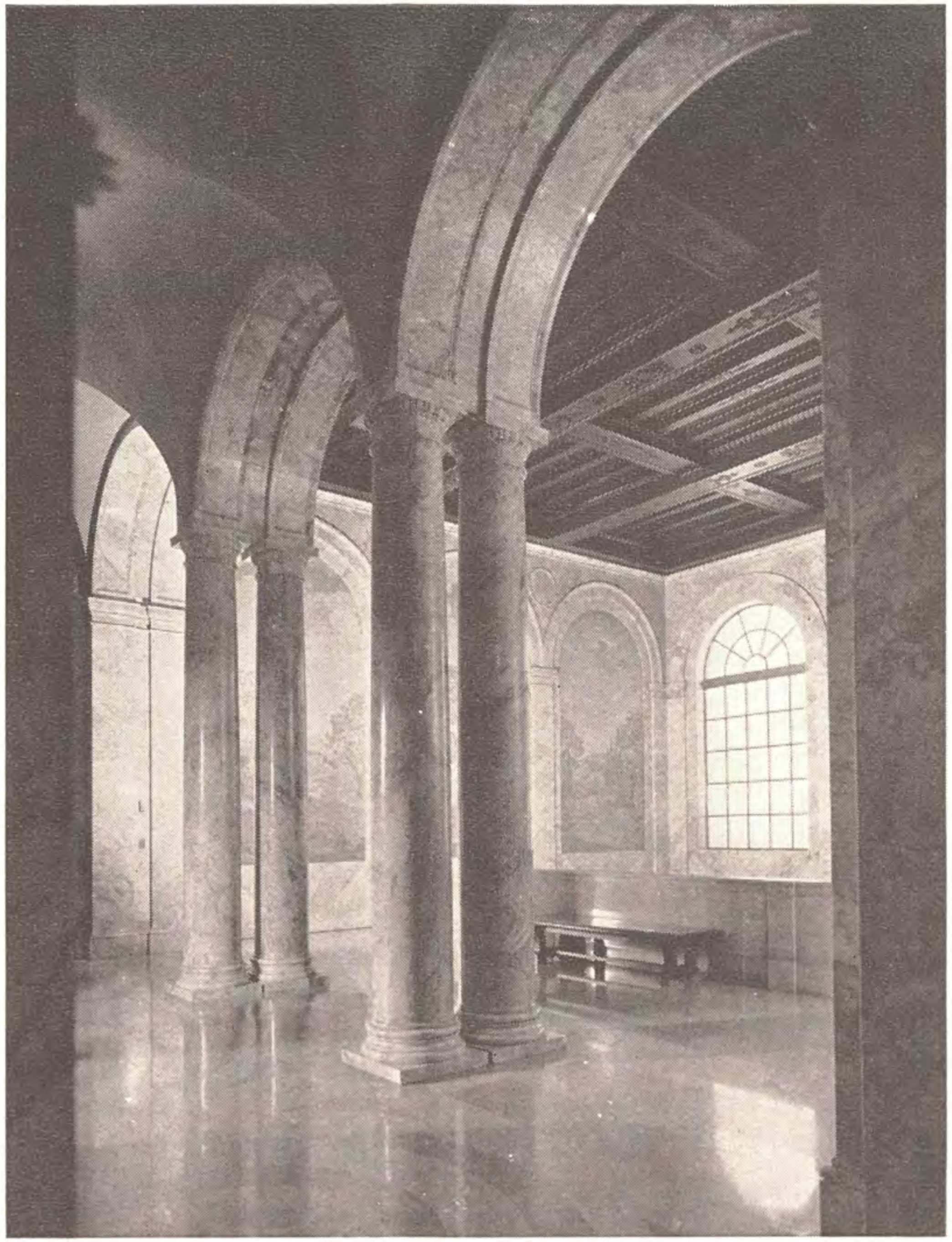
torium seating 700 and with stage facilities for lectures and musical programs. Oak Hall from Mr. Nelson's residence and the Western Gallery of Copies of Old Masters, the first gift of Mr. Nelson to Kansas City, are on the second floor.

All galleries are lighted artificially and the building is completely air-conditioned. Lounge rooms will be found to the left of the North Entrance and adjacent to Oak Hall. There is a smoking room on the South Mezzanine floor.

Part of the West end of the Gallery has been left unfinished in order that its future development may best serve the interests of this section of the country, as it is felt that Mr. Nelson's bequest and those which made possible the building were intended for all who reside in the territory served by Kansas City. The Gallery is so planned and located that additional wings can be erected from any future bequests or as the necessity or occasion arises. Plans include an extension of the Gallery grounds to the south with a reflecting pool which will link the Gallery and the Art Institute with the campus of the University of Kansas City.

ATKINS MUSEUM OF FINE

THE ATKINS MUSEUM



THE ATKINS STAIRWAY

THE CLASSICAL DEPARTMENT

THE varied arts of the pre-Christian era of the Mediterranean Basin, that is, of Egypt, Greece, and Rome, are most important as the background of our own western civilization.

The monotony of the climate and the absolutism of the government of Egypt made for a fixity of conditions which was reflected in their art. Its indigenous nature and the lack of outside influences brought about little change during its forty centuries of existence. The belief in life after death and the necessity of providing a suitable dwelling for the "ka" or double of the deceased, is responsible for the greater part of their art that has survived. Tombs were lined with exploits of the dead and the *Relief* (Fig. 2) from Sakkara is a superb example of the decorative quality, the anecdotal interest, and the law of frontality which characterized these scenes. A painted *Relief with Boat,* the *Seankhy Stele,* and an incised *Portrait of Rameses II* trace the progression of this type of decoration.

Torso of a Man (Fig. 3) from a tomb near Gizeh and no doubt a replica of the deceased, is one of the finest known examples of monumental 5th Dynasty sculpture and sums up the majestic serenity and heroic nobility of this period. A *Wooden Figure of a Woman* and a diminutive *Bread Maker* are also typical of this tomb sculpture. The 12th Dynasty saw a rebirth of the arts and a flowering of sensitive, realistic portraiture which has rarely been excelled. *Head of a Man* (Fig. 4) is one of the most individual of this period and in its successful rendering of a personality, in its respect for the material, is unique in this country. Other portraits, notably a *Head of Rameses* and several sculptors' models illustrate the later periods.

The *Basalt Hawk* (Fig. 5) of the Saite period is almost an abstraction and arrestingly modern, yet it captures all the attributes of this kingly bird. Jewelry, bronzes, and an elaborately decorated mummy case represent the minor arts. A realistic *Fayum Portrait* (Fig. 6) and an especially complete *Coptic Textile* (Fig. 1) date from the Christian era of Egypt.

The *Archaic Head* (Fig. 7) is a fitting introduction to Greek sculpture. The influences of Egypt and Crete are there, yet it breathes the searching, individualistic character of the Greek City States. The sensitivity of carving, the directness of the approach, and the superb vitality that has been captured is typical of an age that knew so few conventions, so few precedents. Equally virile and forceful is the Etruscan *Mars* (Fig. 8) which conveys wiry strength and movement in spite of the restrictions of lack of knowledge.

An Attic *Grave Relief* (Fig. 9) continues the majestic serenity of Phidias and the Golden Age of the 5th Century B. C. and the dignity of the Greek conception of death. The intense, dramatic *Head of Hercules* (Fig. 11) has all the emotion associated with Scopas and the realistically modelled *Torso* *of a Satyr* (Fig. 10) tends towards the pictorial quality of the Hellenistic age. The *Crouching Lion* (Fig. 12) suggests all the snarling strength and power of this king of beasts without resorting to minute detail. The Hellenistic *Boxers* (Fig. 13) are full of the violent action of that period and are unique examples of terra cotta. A comprehensive series of painted vases, Tanagra figurines, and bronzes illustrate the minor arts of Greece.

The Roman Empire gathered all the influences of Egypt, Greece, and the Orient into her highly imitative art. Her sculptors did, however, excel in individual portraiture and a *Roman Patrician* (Fig. 14) from Hadrian's Villa is an arresting personification of youthful nobility. A *Head of Hadrian* (Fig. 15) gives succintly the character of this art-loving ruler, kindly but weak, honest but no emperor. *Sarcophagus with Muses* (Fig. 16) is an example of their decorative sculpture, their interest in naturalistic motifs and their development of the narrative frieze.

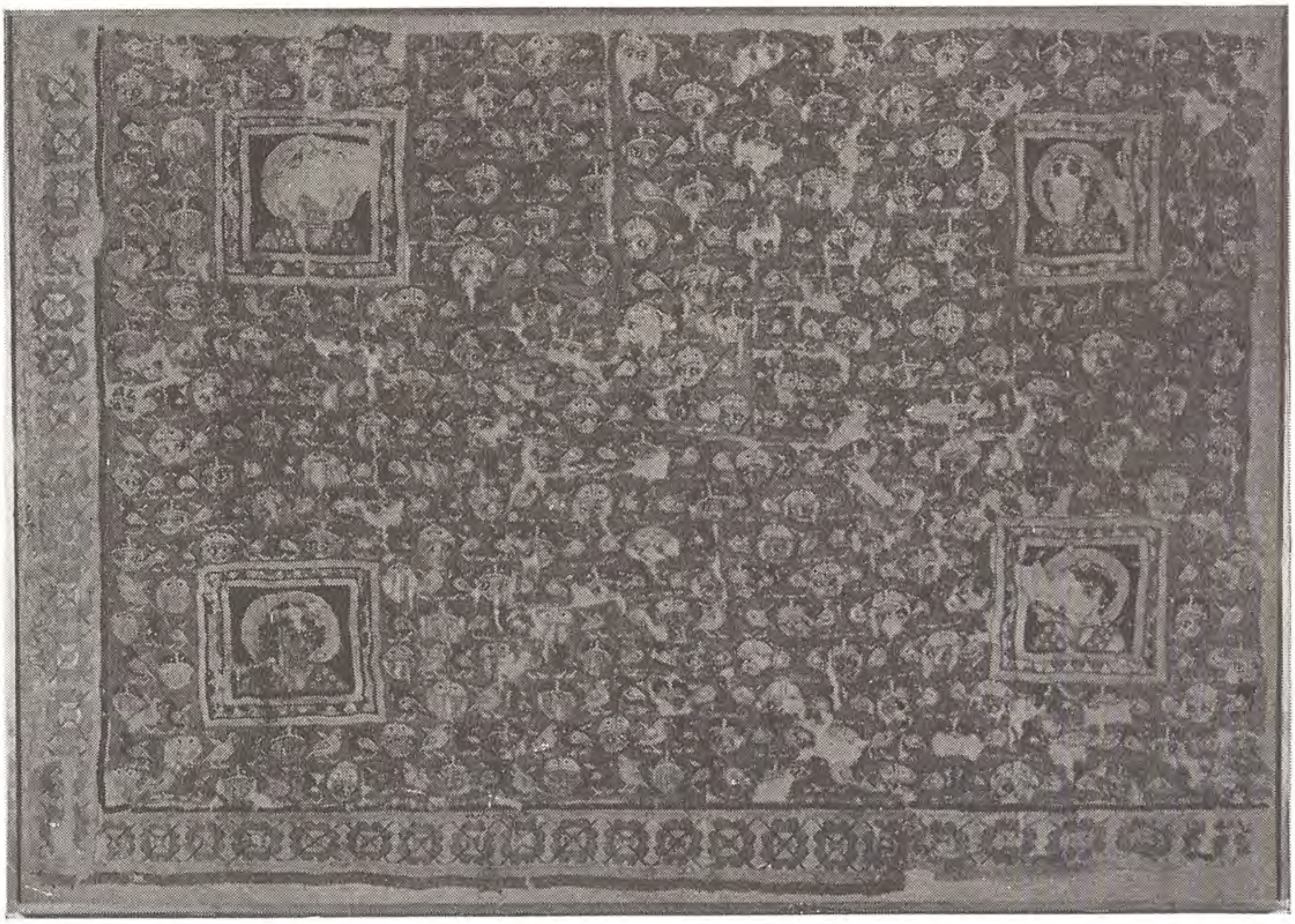


FIG. 1 TAPESTRY
Coptic (Egyptian) 5th Century Size: 53½x76 in.

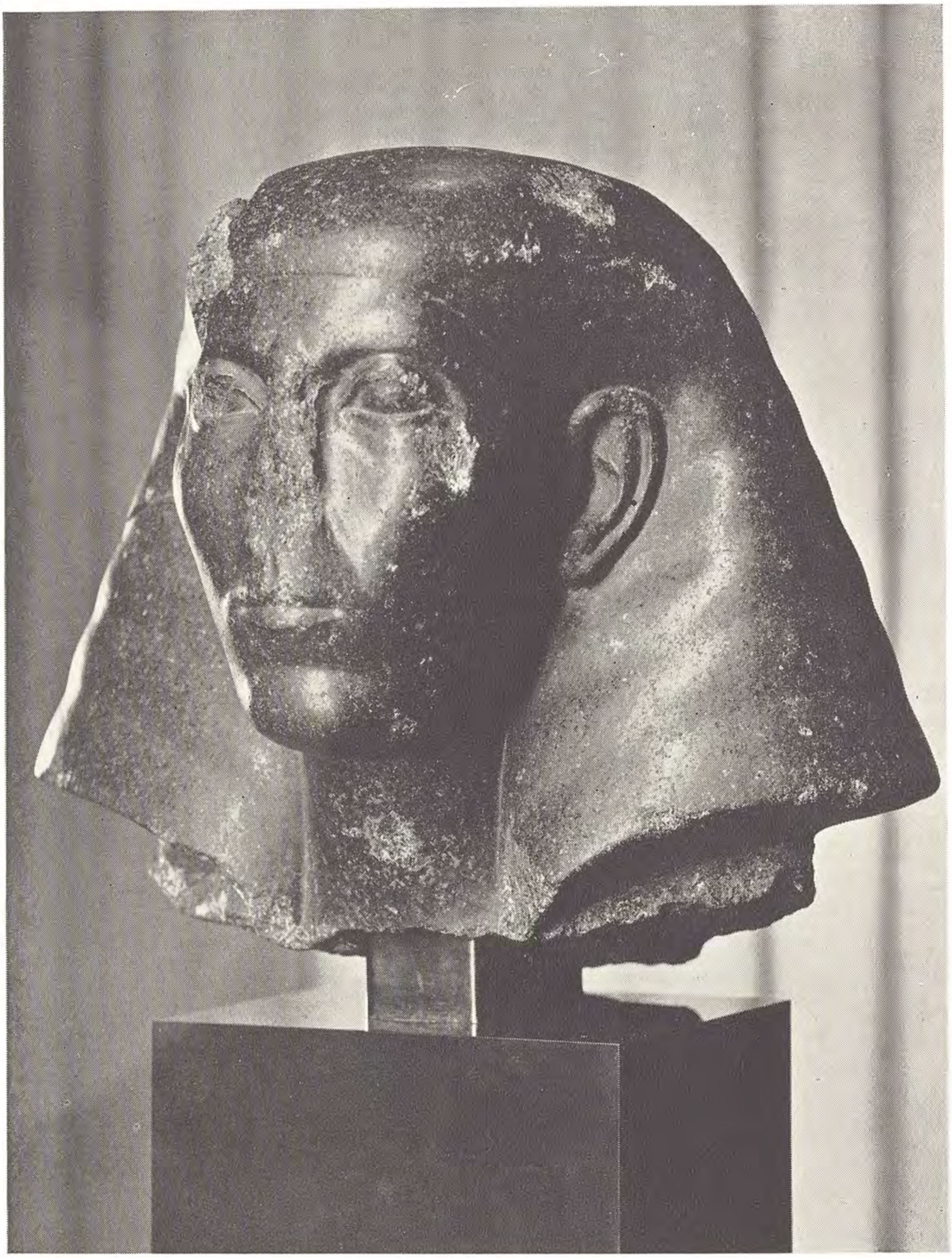


FIG. 4 HEAD OF A MAN
Egyptian, XIIth Dynasty (ca. 2000 B.C.) Height: 12 in.

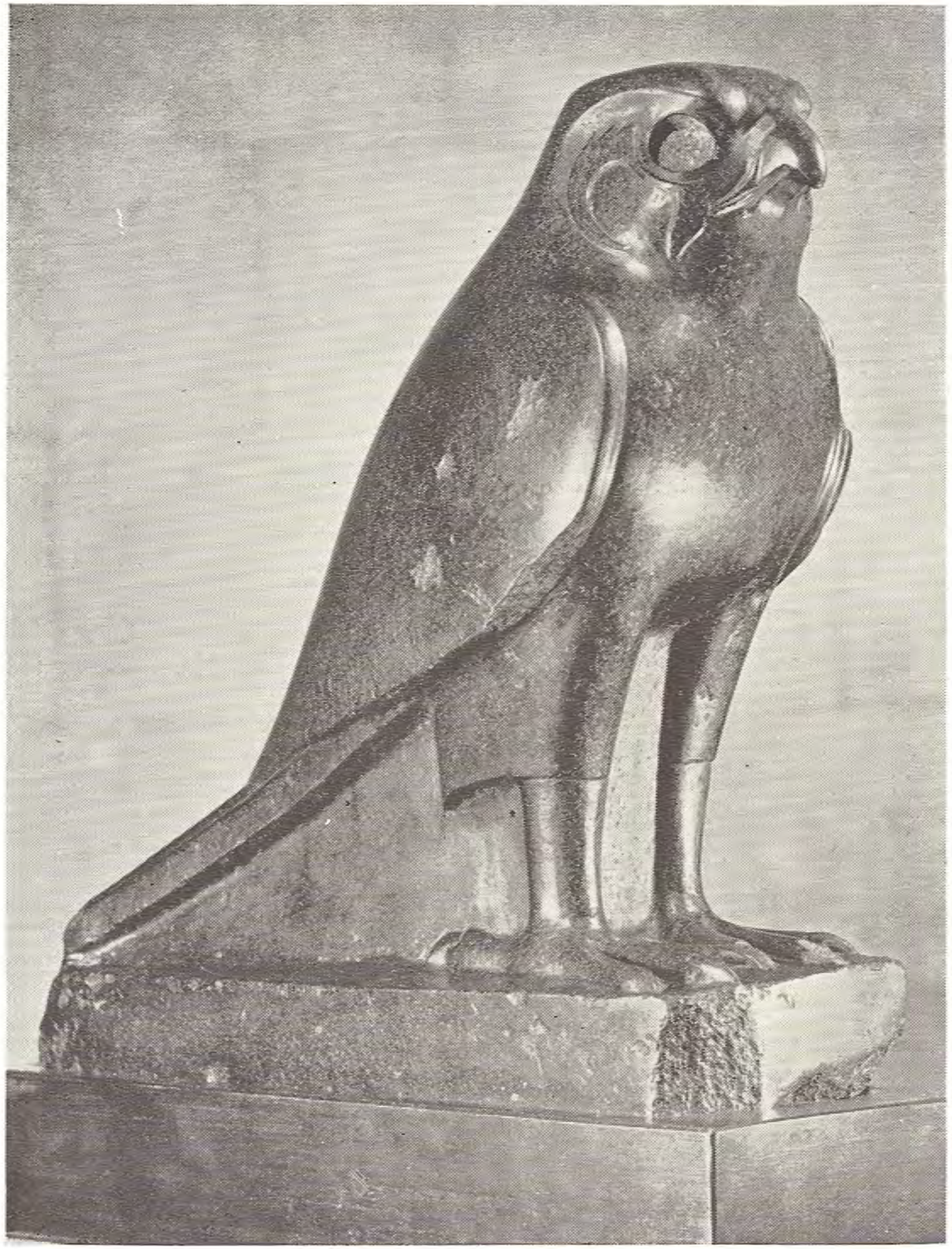


FIG. 5 HORUS HAWK
Egyptian, Saite Period (712-332 B.C.), Basalt   Height: 19½ in.

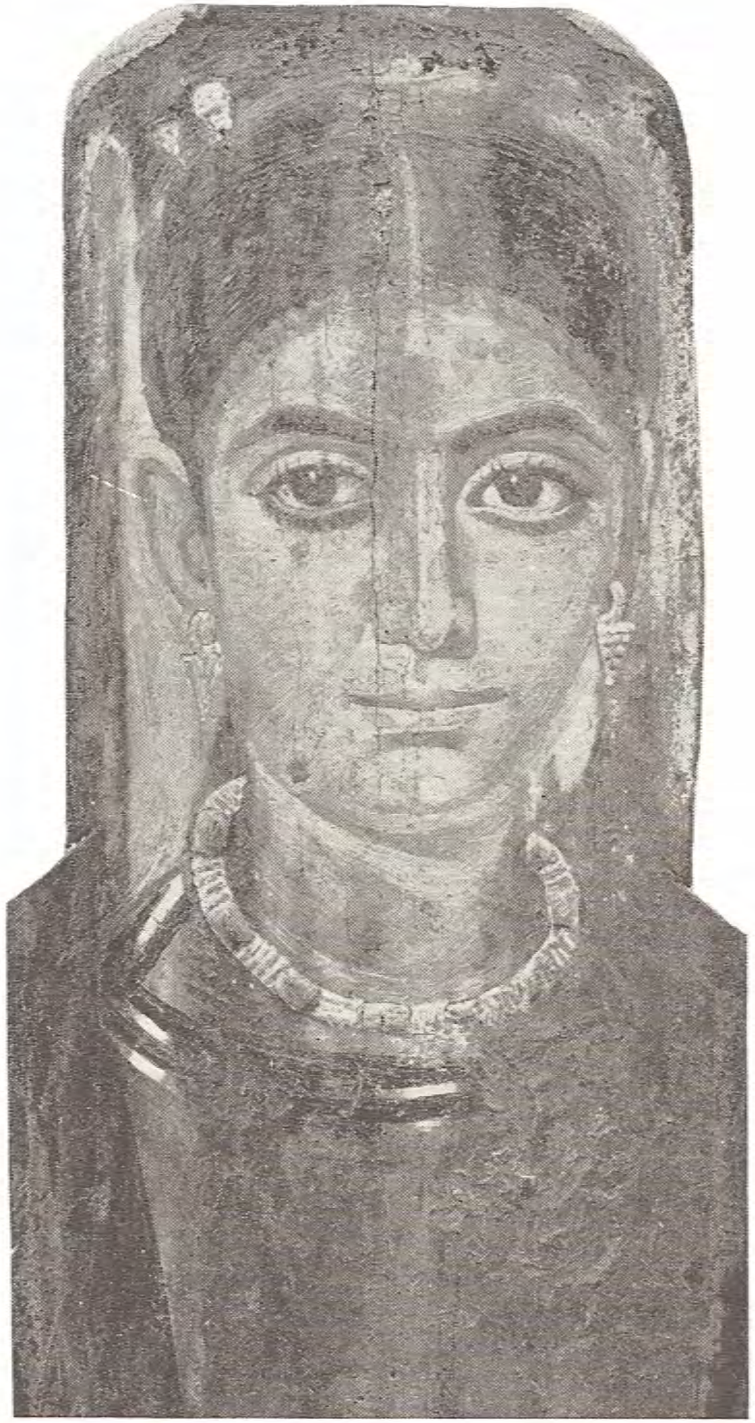


FIG. 6 PORTRAIT OF A LADY
Egyptian (Fayum) 4-5th Century
Size: 17½x8 in.

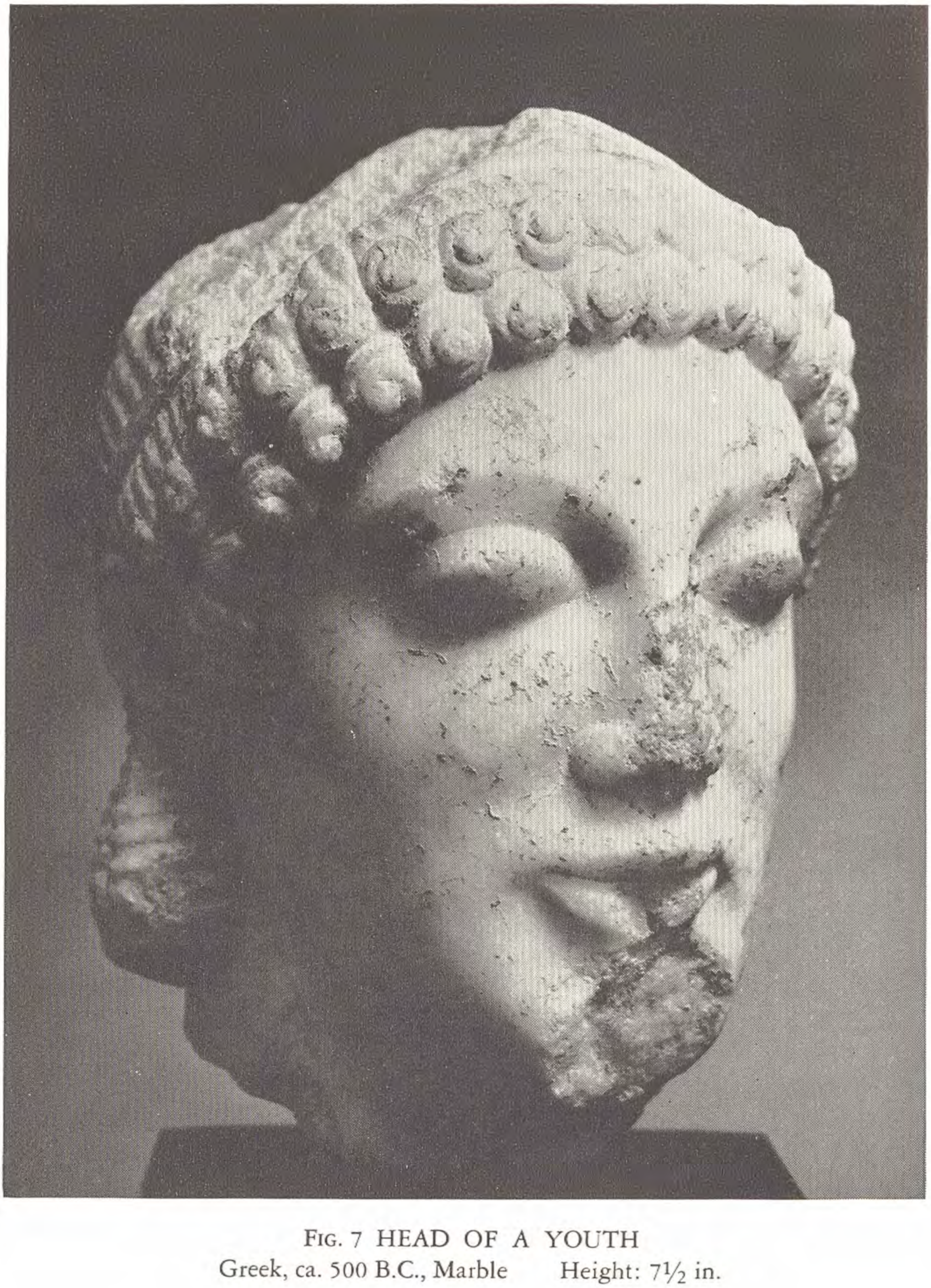


FIG. 7 HEAD OF A YOUTH
Greek, ca. 500 B.C., Marble Height: 7½ in.

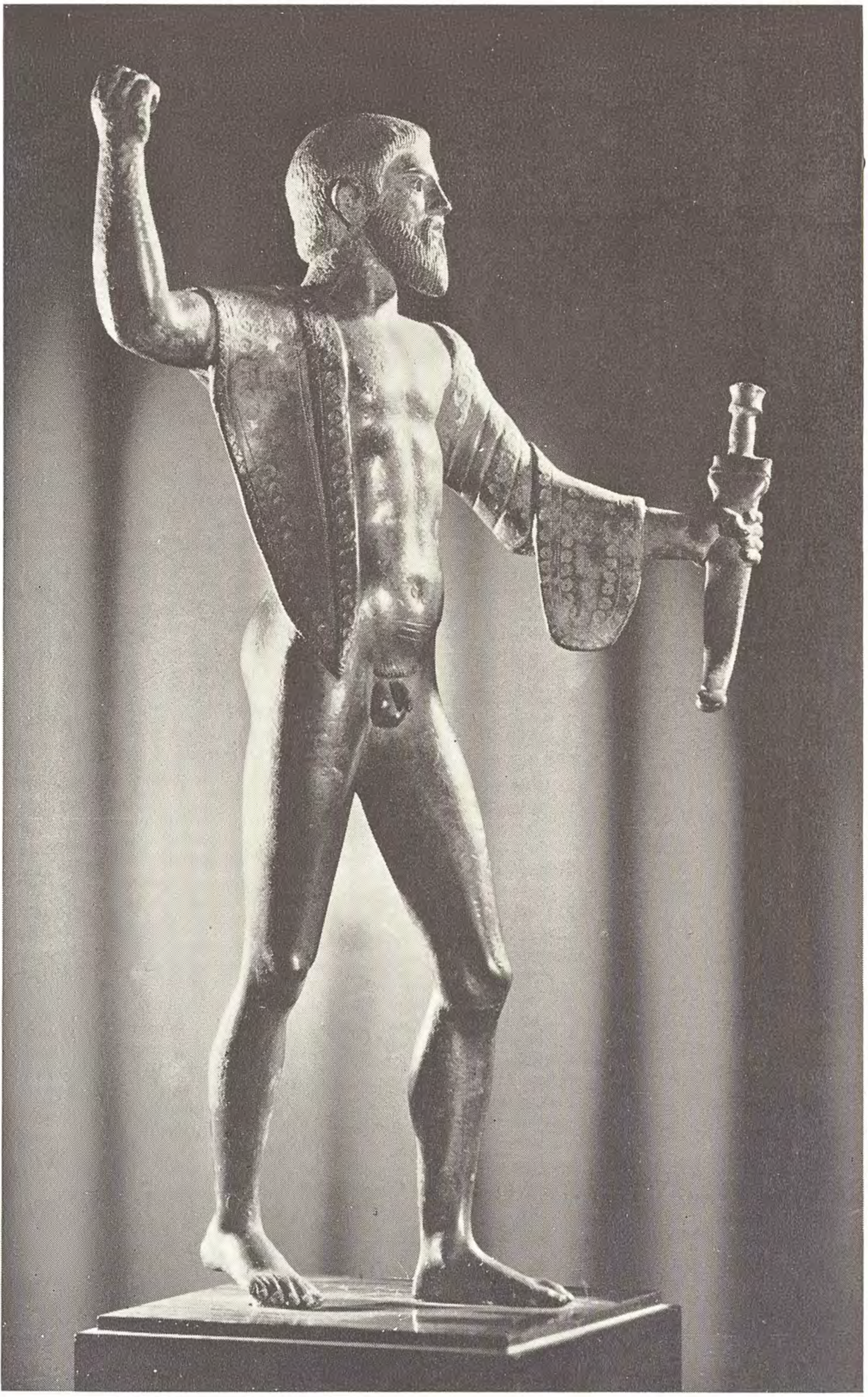


FIG. 8 MARS
Etruscan, ca. 500 B.C., Bronze Height: 16 in.

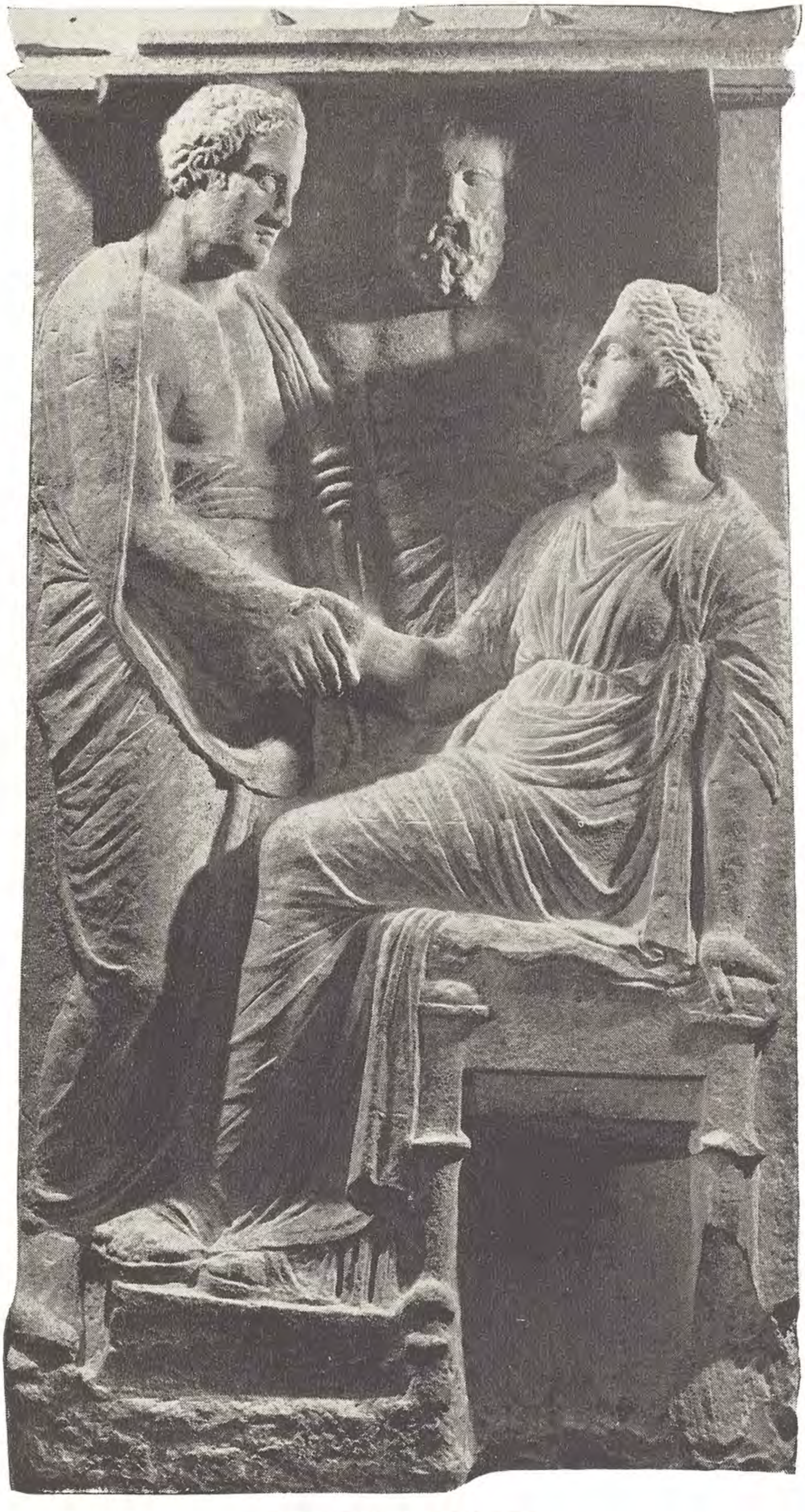


FIG. 9 GRAVE STELE
Greek, 4th Century B.C., Marble Height: 54 in.

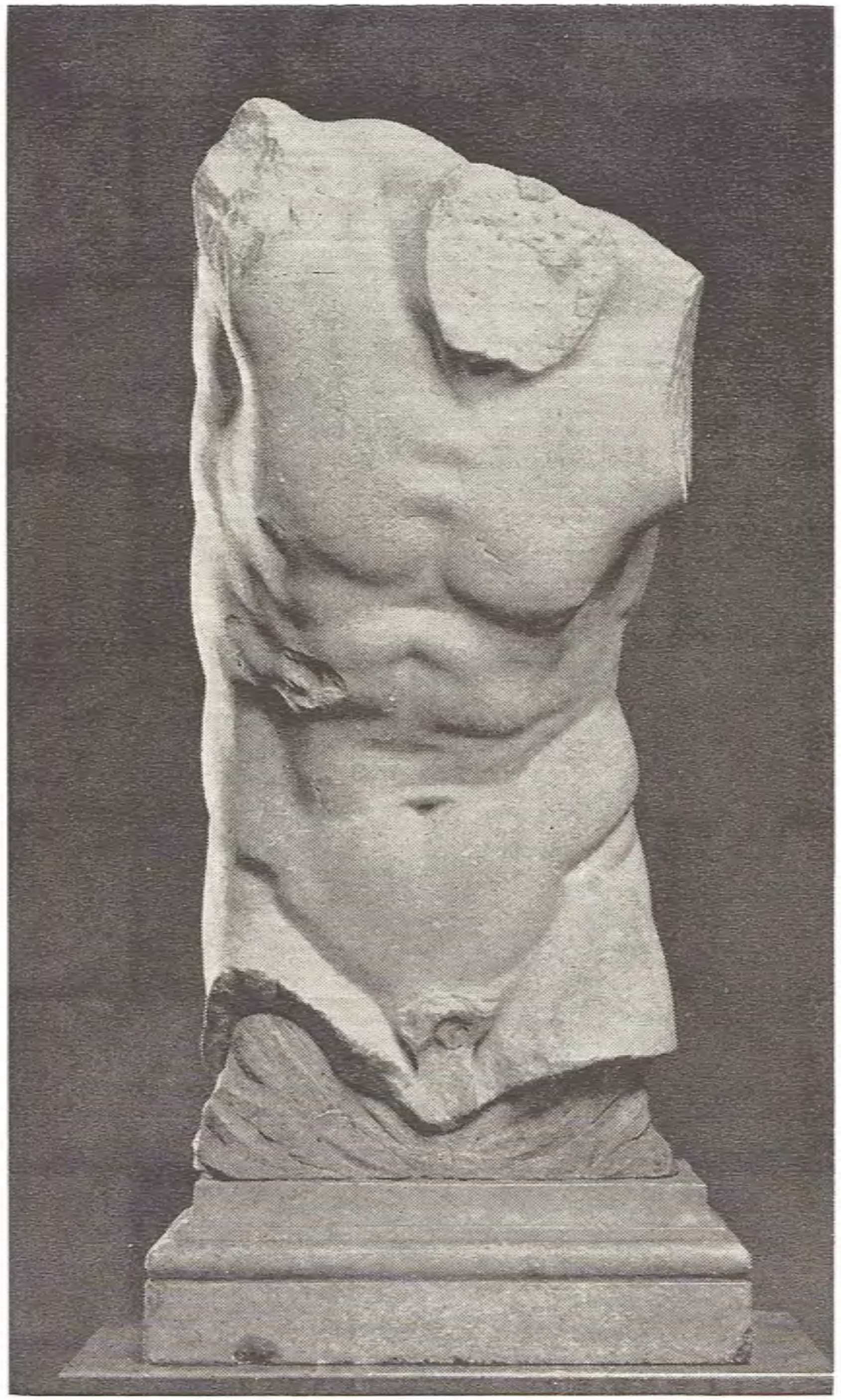


FIG. 10 TORSO OF A SATYR
Greek, 3rd Century B.C., Marble Height: 23 in.

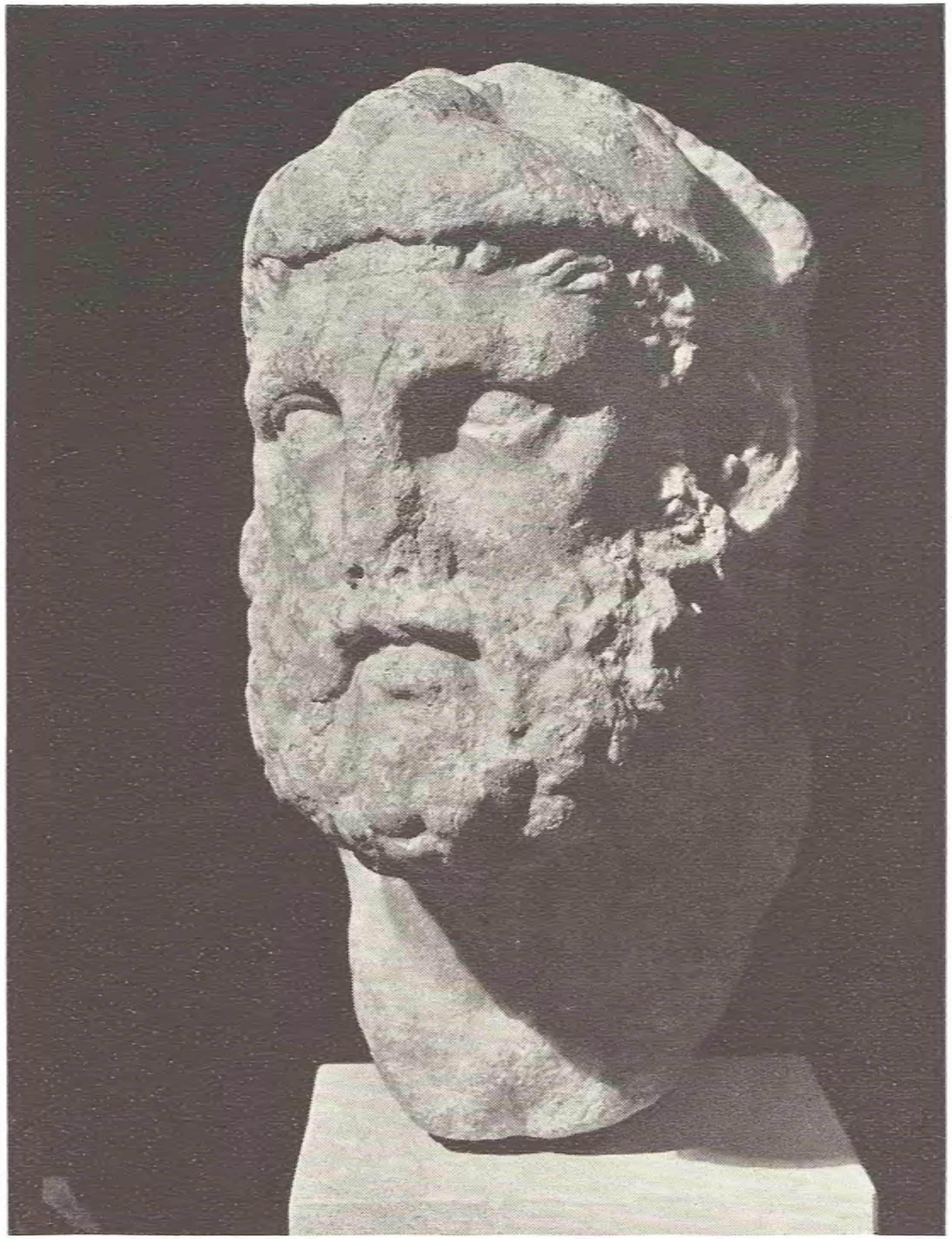


FIG. 11 HEAD OF HERCULES
Greek, School of Scopas, 4th Century B. C., Marble
Height: 14½ in.

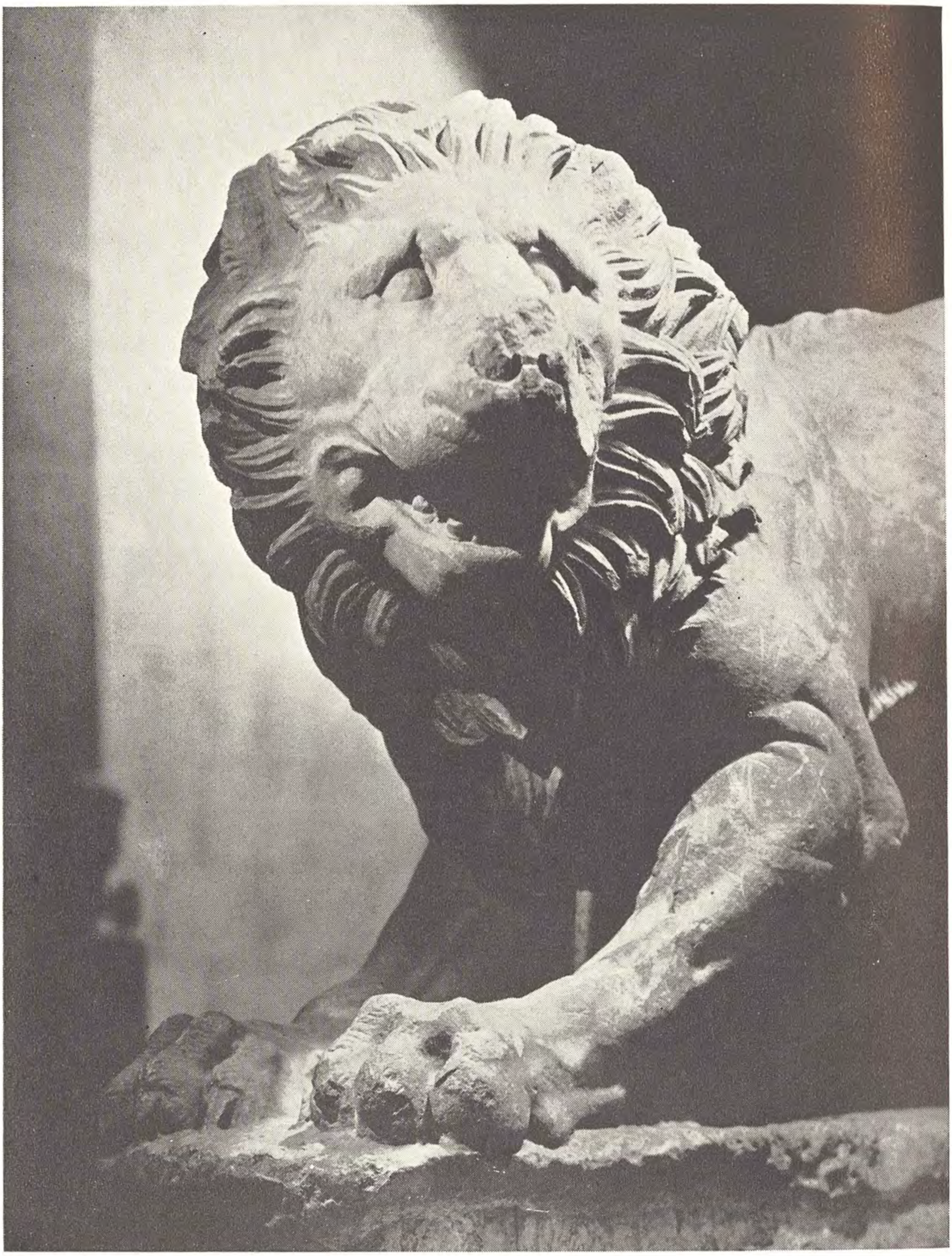
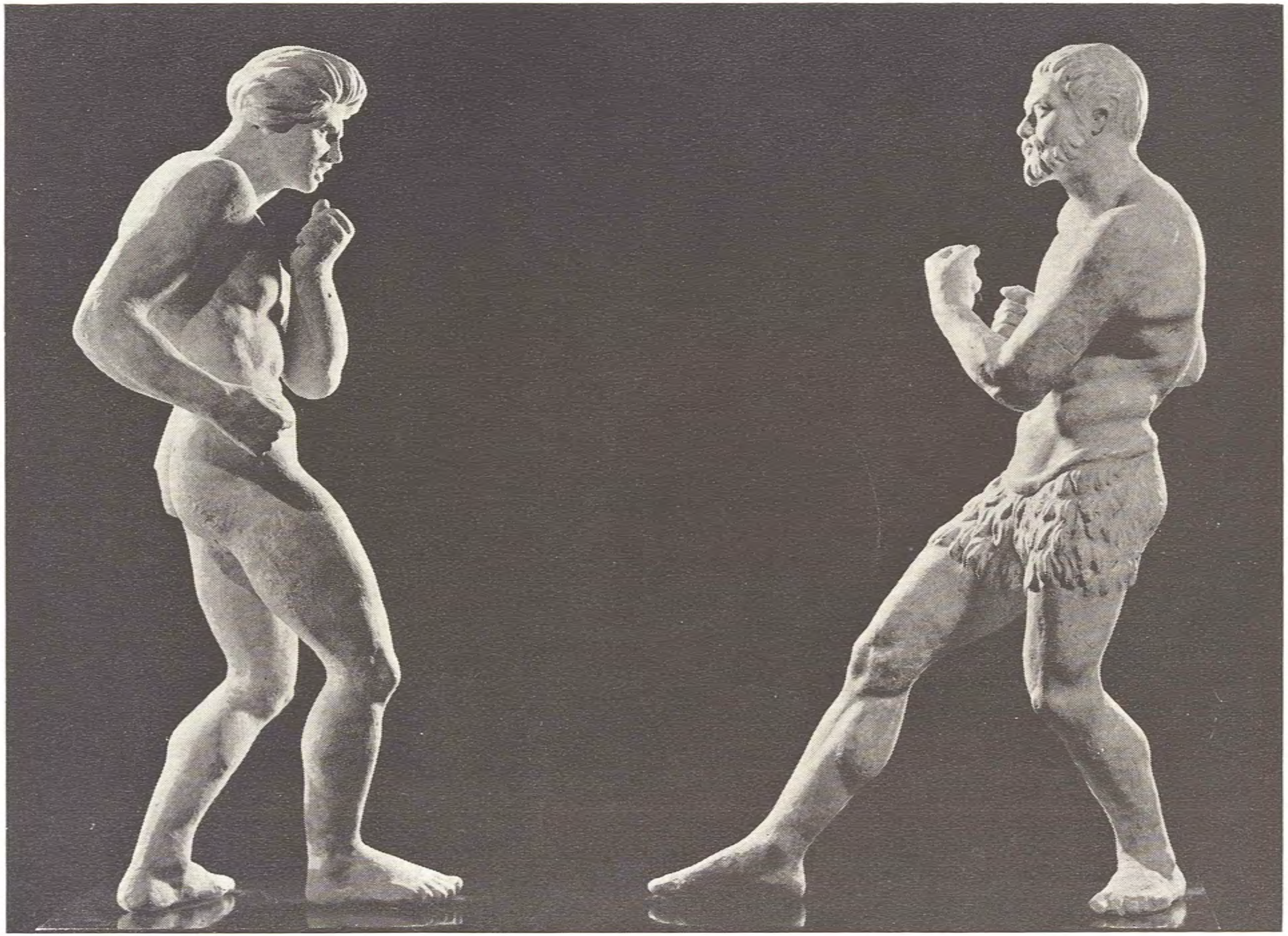


FIG. 12 LION (Detail)
Greek, 4th Century B.C., Marble Size: 46x82 in.



Fɪɢ. 13 BOXERS
Greek, 2nd Century B.C., Terra Cotta Height: 16⅞ in.

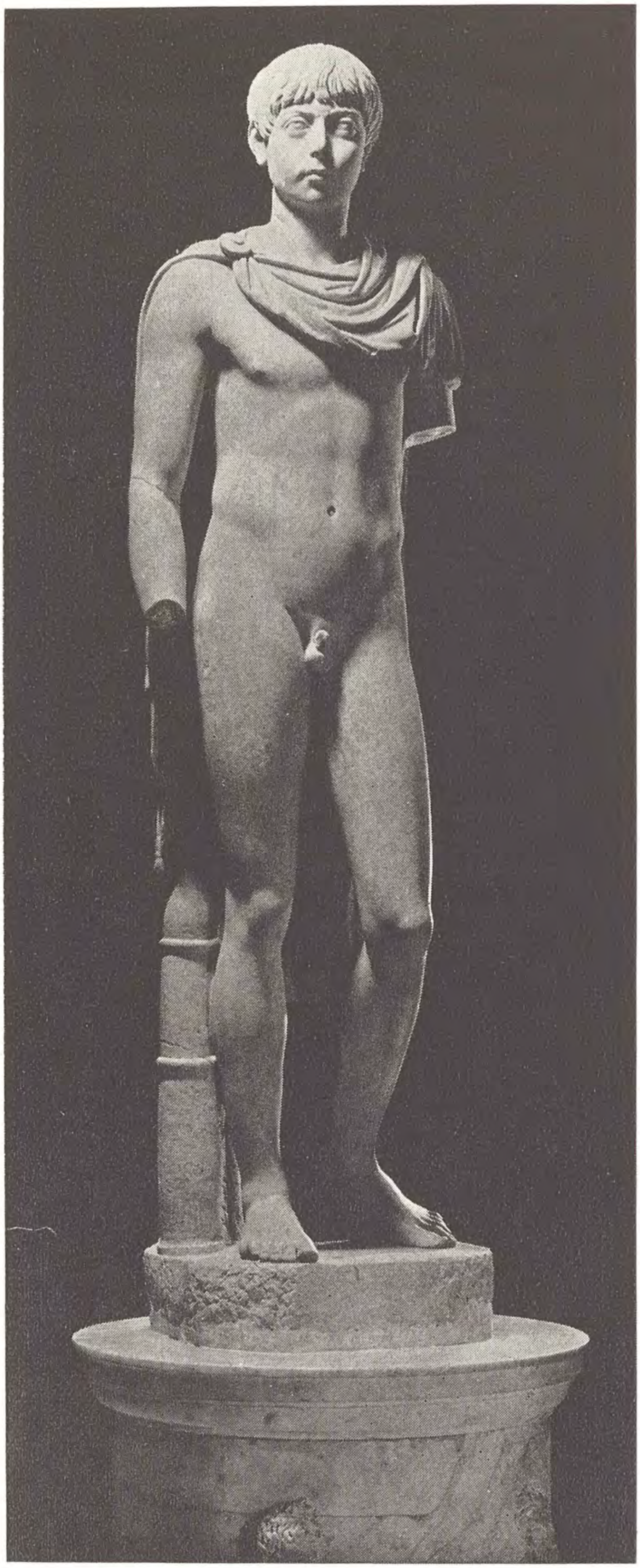


FIG. 14 YOUNG ROMAN PATRICIAN
Roman, Early 2nd Century, Marble
Height: 65 in.

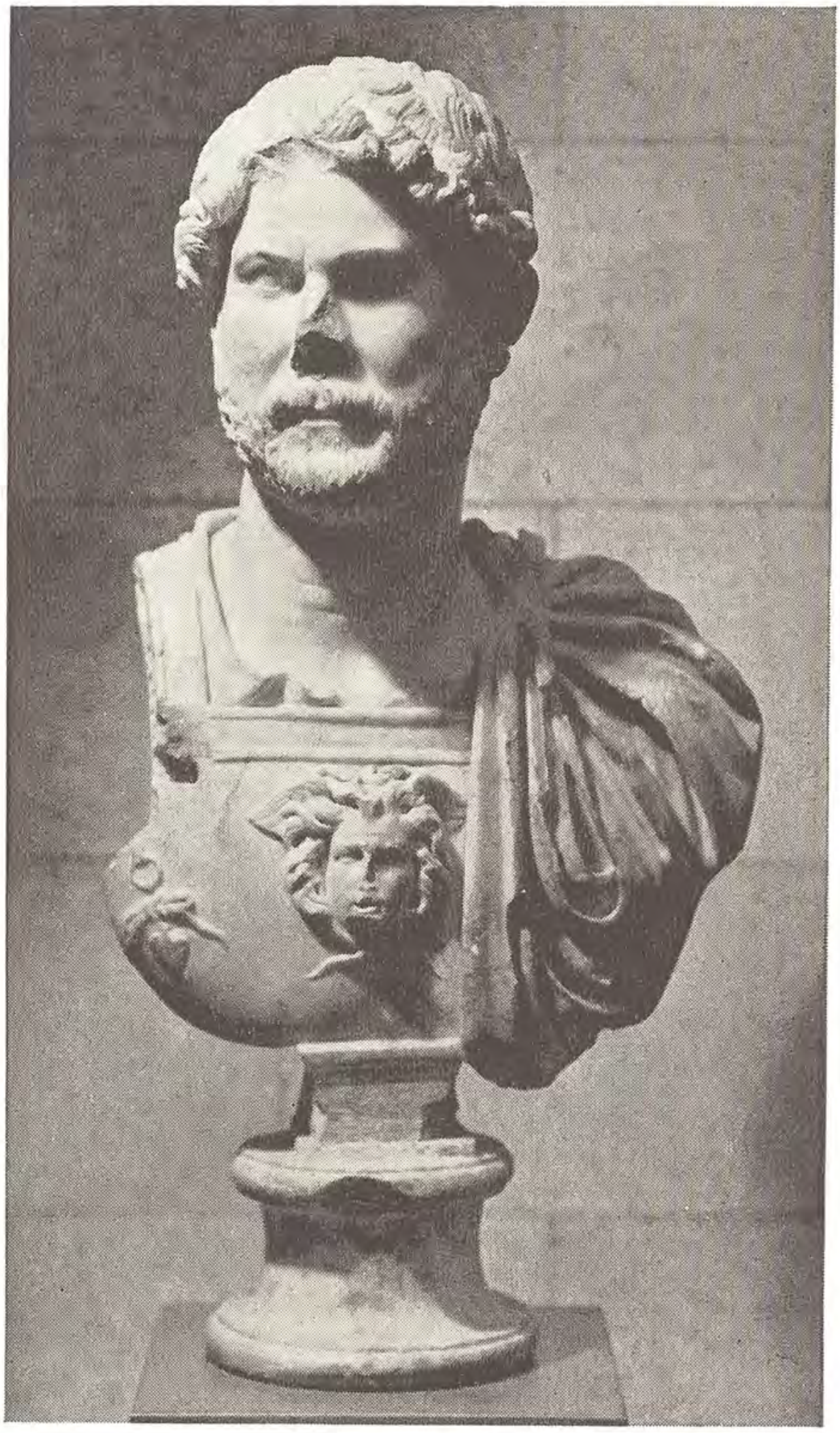


FIG. 15 HADRIAN
Roman, 2nd Century A.D.,
Marble Height: 26 in.

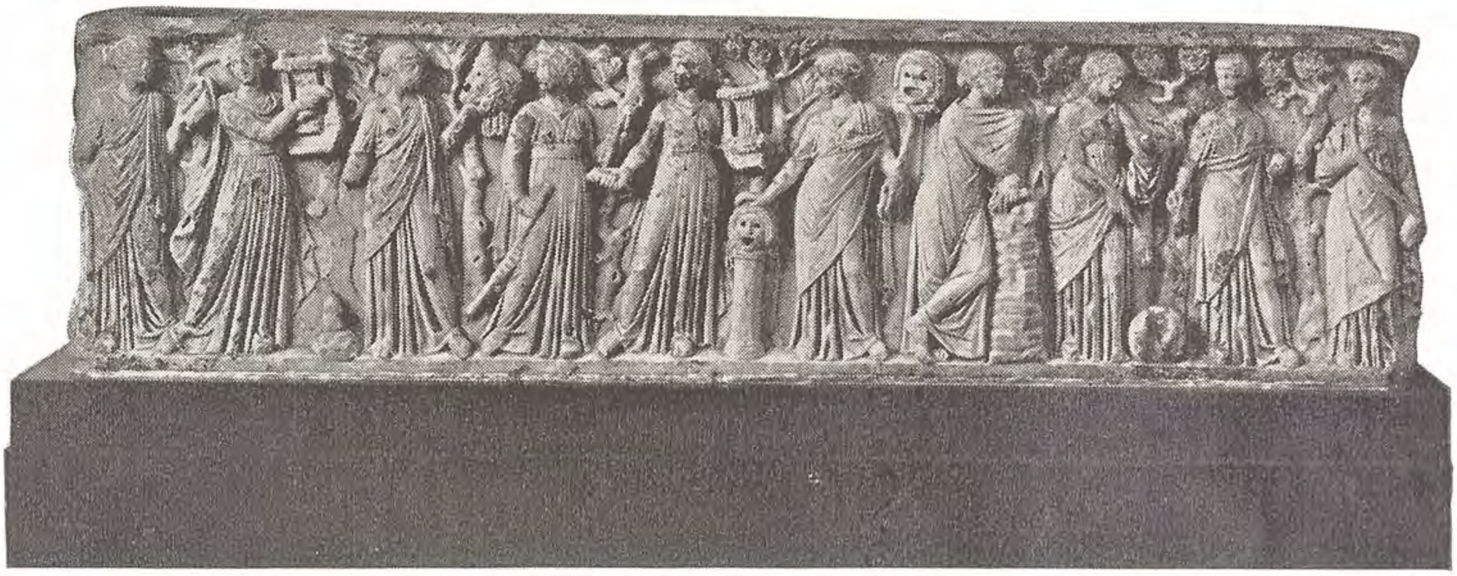


FIG. 16 SARCOPHAGUS
Roman, 1st Century A.D., Marble Size: 23½x21½x85 in.

THE DEPARTMENT OF PAINTING

IT IS the aim of the collection here to give as comprehensive a survey as possible of the history of painting. The group begins with the work of the followers of Giotto and their break with the Byzantine formulas. It embraces all the important schools from that time to the present. Already a number of the most significant names in the history of pictorial art are represented by outstanding examples; it is hoped that each year may see this list grow.

THE ITALIAN SCHOOL

THIS was the earliest school to develop and the one which had the greatest influence on all other countries. In the main it was profoundly religious and idealistic, yet it expressed an intense individualism. A new interest in the humanities engendered by the Renaissance and a conscious return to Italy's monumental, classic tradition, was the note introduced by the Florentine Giotto. Very close to this master is the sincere simplicity of the *St. John* by Bernardo Daddi (Fig. 2). An added grace, the contribution of Sienna, is seen in the lovely 14th century *Fresco Head* (Fig. 1) and in *The Annunciation* (Fig. 3), perhaps the finest panel by Agnolo Gaddi. Both are typical of the second generation of followers of Giotto.

The 15th century was one of experimentation, when the laws of perspective were rediscovered, human anatomy studied and understood, the validity of a background of native landscape realized, and the technique of painting in oil perfected. The *Madonna with Child and Saint John* (Fig. 4) by Lorenzo di Credi sums up the perfection of the Renaissance and in its exquisite tonal harmony and faultless drawing is close to the masters Verrocchio and da Vinci.

The pride of state, the sumptuous pageantry and the glorious colour of 16th century Venice is exemplified in the fine characterization of *Antoine Perrenot de Granvella* (Fig. 5) by Titian and in the masterly composition of the *Christ and the Centurion* (Fig. 6) by Veronese. Less worldly and more native is the subjective *Portrait of Tommaso Contarini* (Fig. 7) by Tintoretto, the third of the great triumverate of the 1500's in Venice.

In the 17th century the Renaissance gave way to the more florid movement and drama, the diagonal composition and illusionism of the Baroque which had its truest expression in Rome. The Neapolitan School added its theatrically lighted realism to this style and a Caravaggesque *Saint Ursula* is characteristic of the period as is the landscape *Argus and Io* by Salvator Rosa and the intensely personal *Cavalier and Monk* by the Genoese Magnasco.

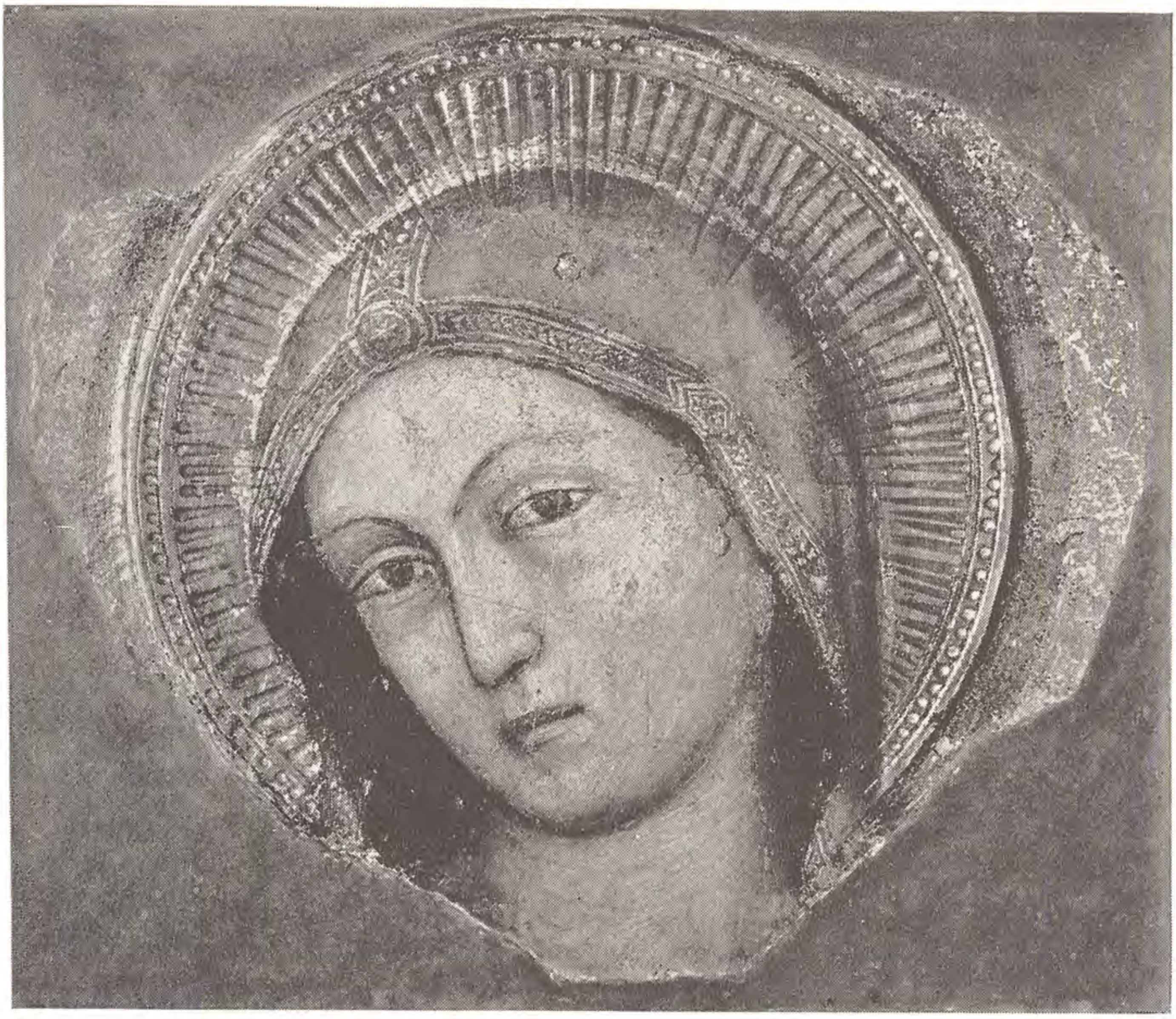


FIG. 1 HEAD OF THE VIRGIN
North Italian, 14th Century, Fresco Size: 12¾x15⅛ in.

Venice enjoyed a rebirth of its former greatness in the 18th century and this was the last expression of Italian painting. Guardi's *Entrance to the Grand Canal* (Fig. 8) shows his ability to catch the opalescent colour and the pulsing life of his native city, as do canvases by Marieschi and Zuccharelli. Giovanni Battista Tiepolo was the greatest artist of his century and his *Hagar and Ishmael* (Fig. 9) sums up the rococo in Italian art in its exquisite tonal harmonies, its swiftness of execution and the beauty and grace of its feminine types.

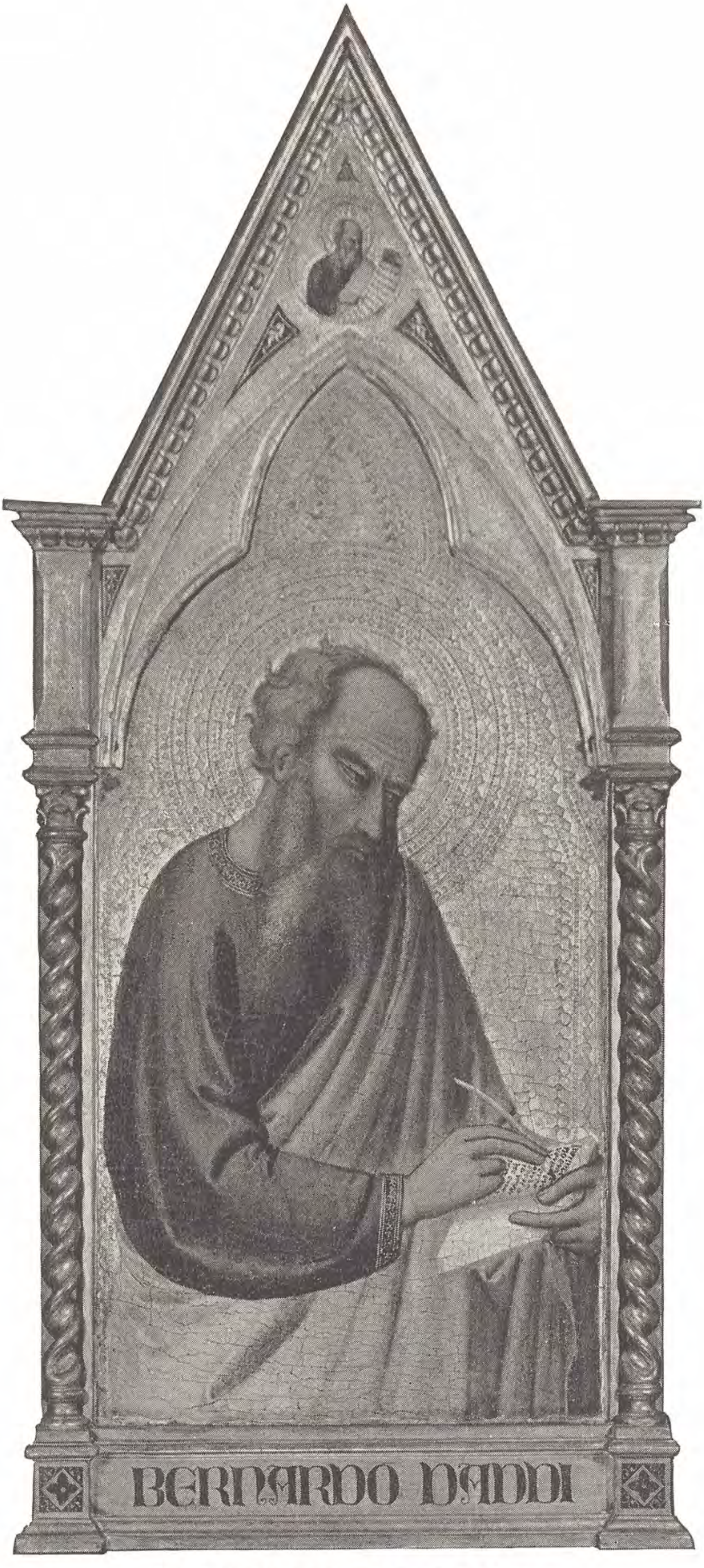

BERNARDO DADDI

FIG. 2 SAINT JOHN THE BAPTIST
Daddi, Bernardo (Florentine) ac. 1320-1348
Size: 37½x17¼ in.

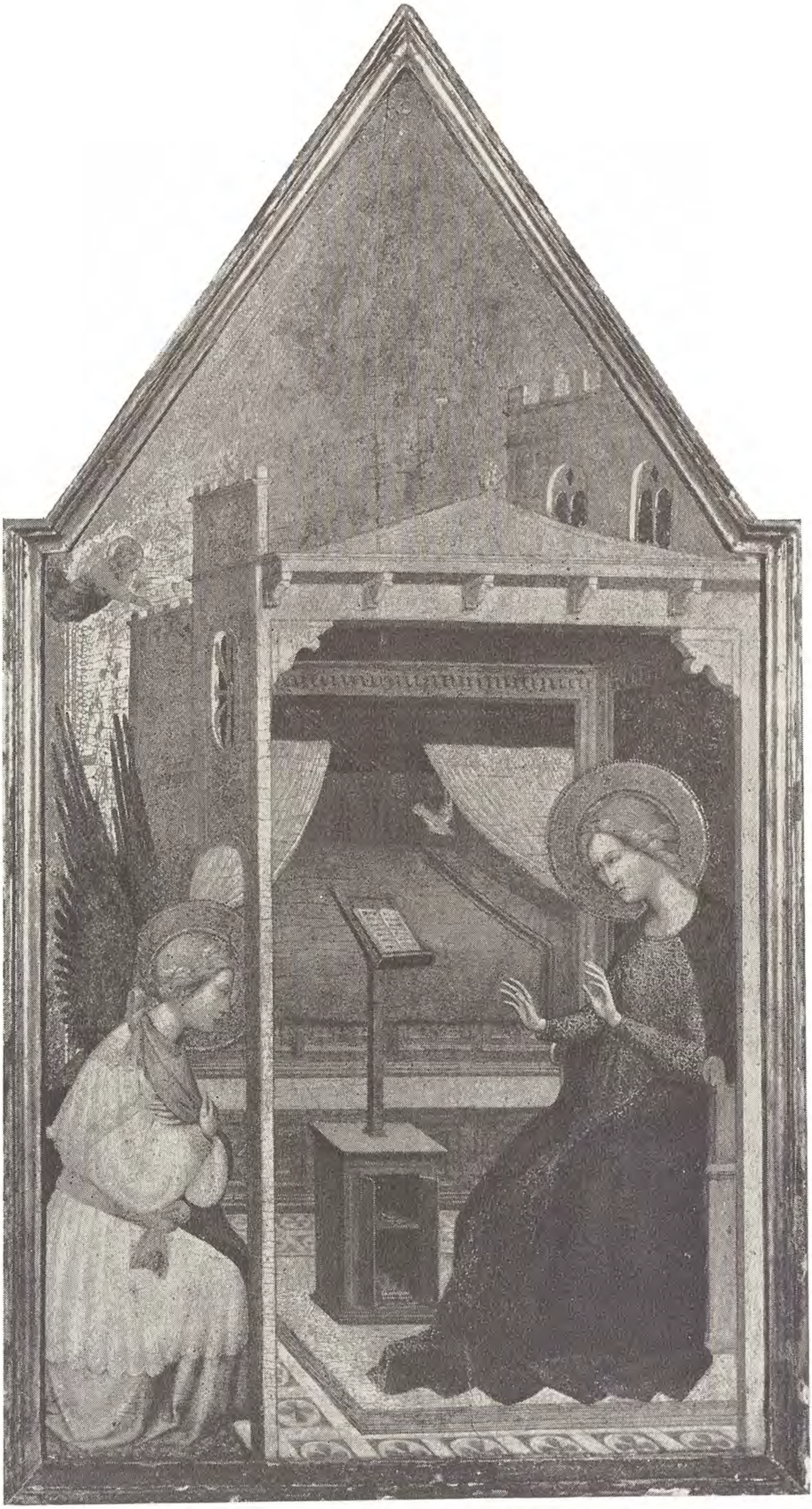


FIG. 3 THE ANNUNCIATION
Gaddi, Agnolo (Florentine) ac. 1346-1396 Size: 47¼x24½ in.

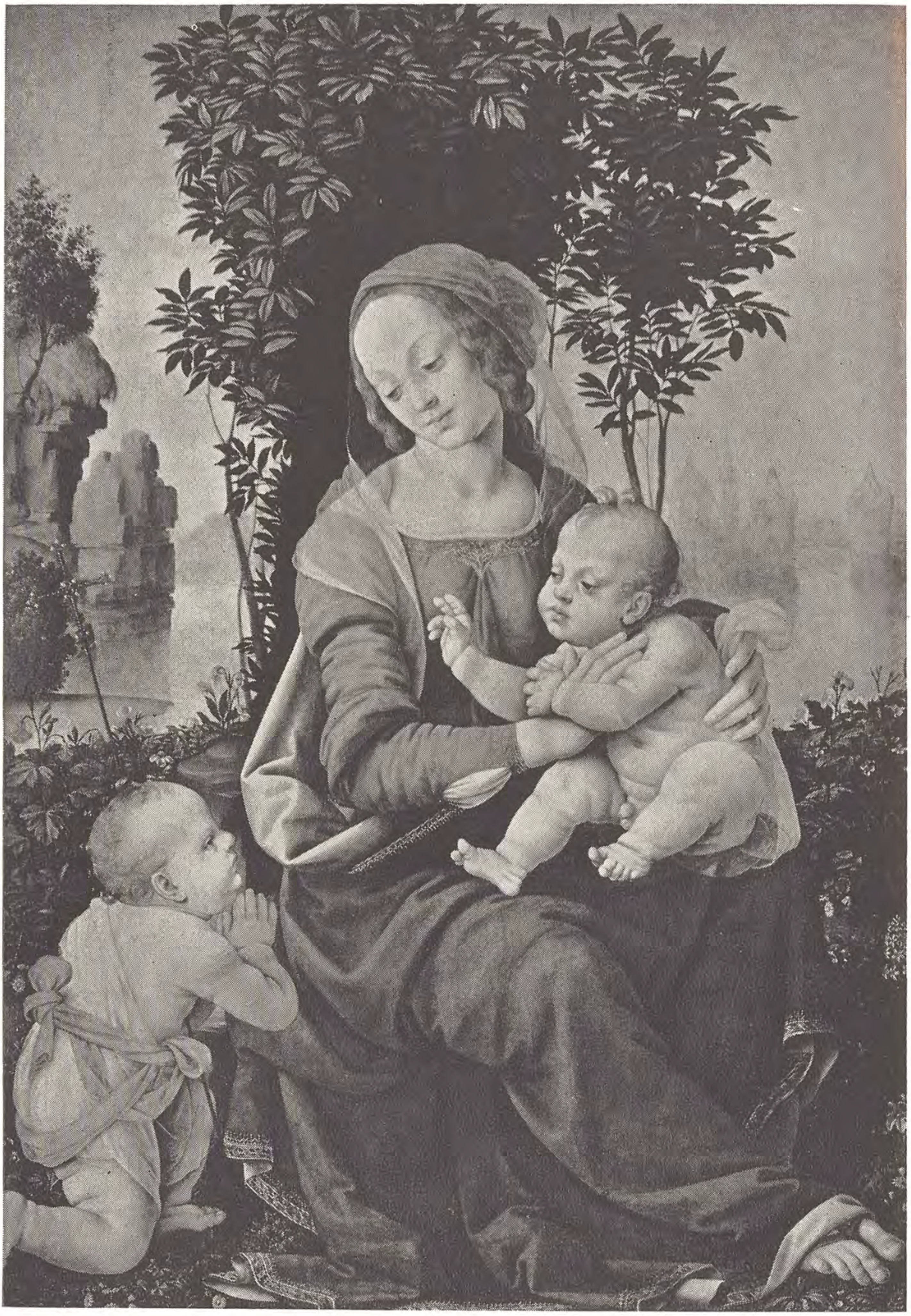


FIG. 4 MADONNA AND CHILD WITH THE INFANT SAINT JOHN
Credi, L. di. (Florentine) 1459-1537 Size: 40x34¾ in.

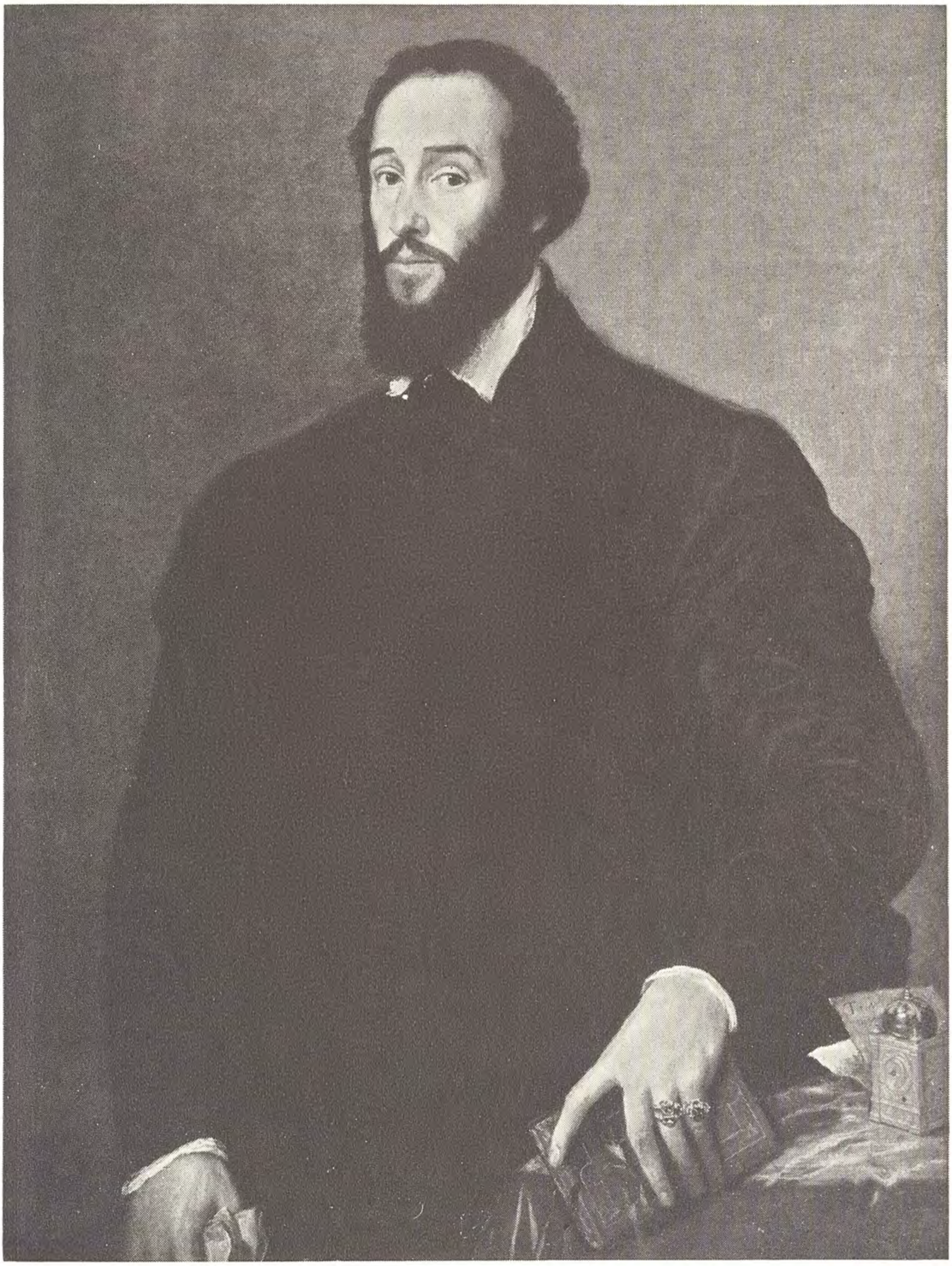


FIG. 5 ANTOINE PERRENOT DE GRANVELLA
Titian (Venetian) 1477-1576 Size: 44⅛x34¾ in.

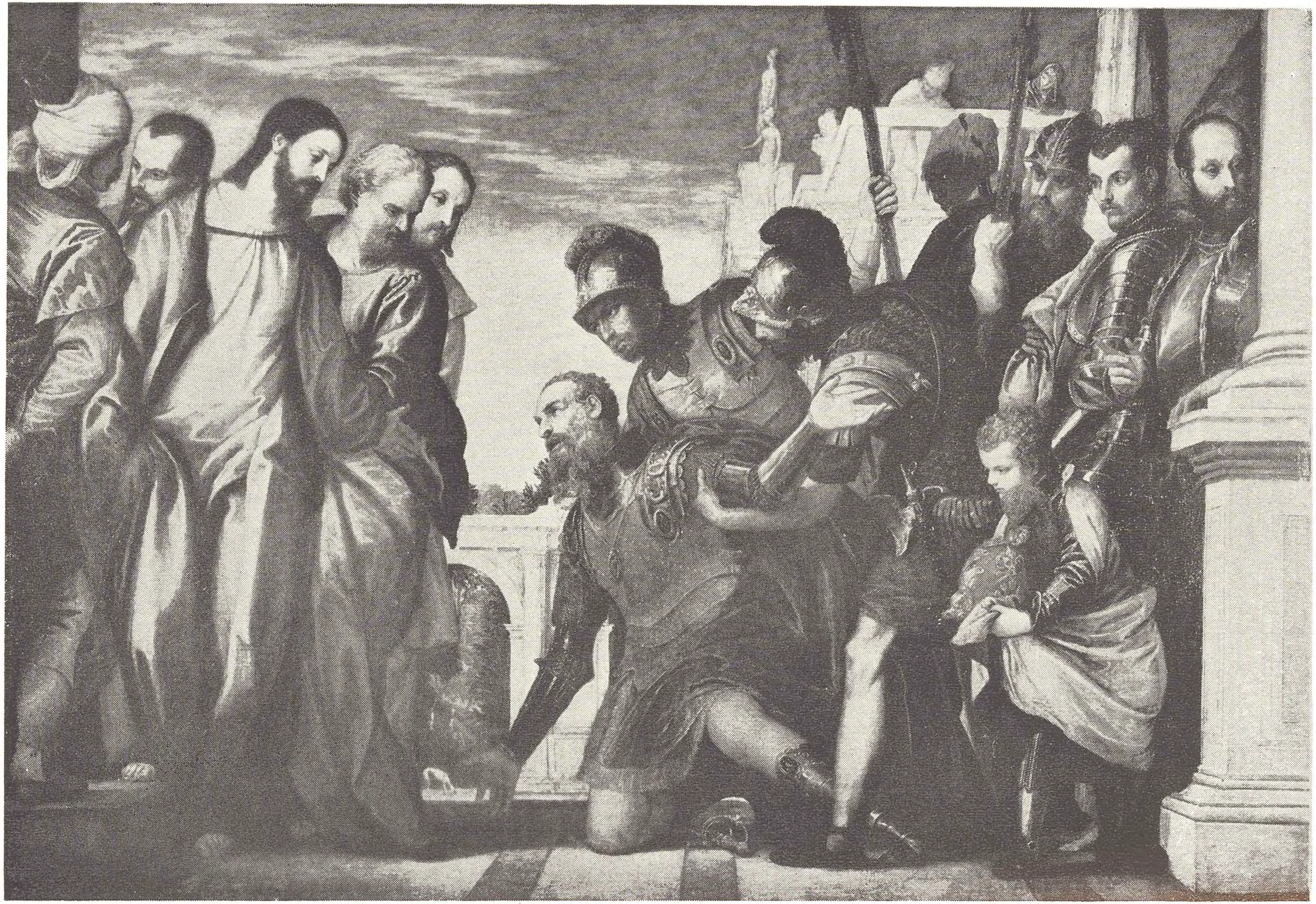
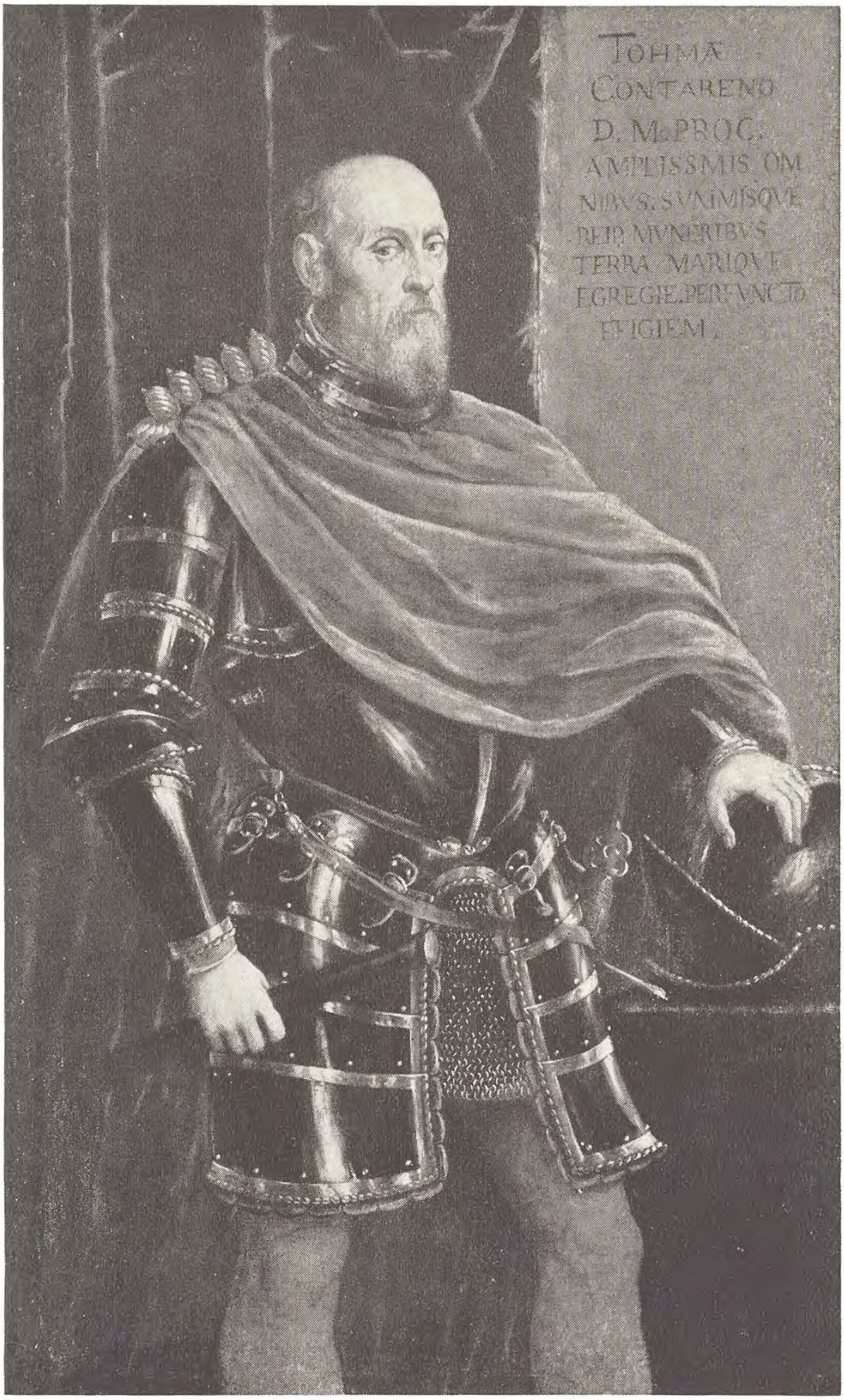


FIG. 6 CHRIST AND THE CENTURION
Veronese (Venetian) 1528-1588 Size: 82x56 in.


TOHMÆ
CONTARENO
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AMPLISSMIS OM
NIBVS. SVMMISQVE
REIP. MVNERIBVS
TERRA MARIQVE
EGREGIE. PERFVNCTO
EFFIGIEM.

FIG. 7 TOMMASO CONTARINI
Tintoretto (Venetian) 1518-1594 Size: 68¾x42⅛ in.

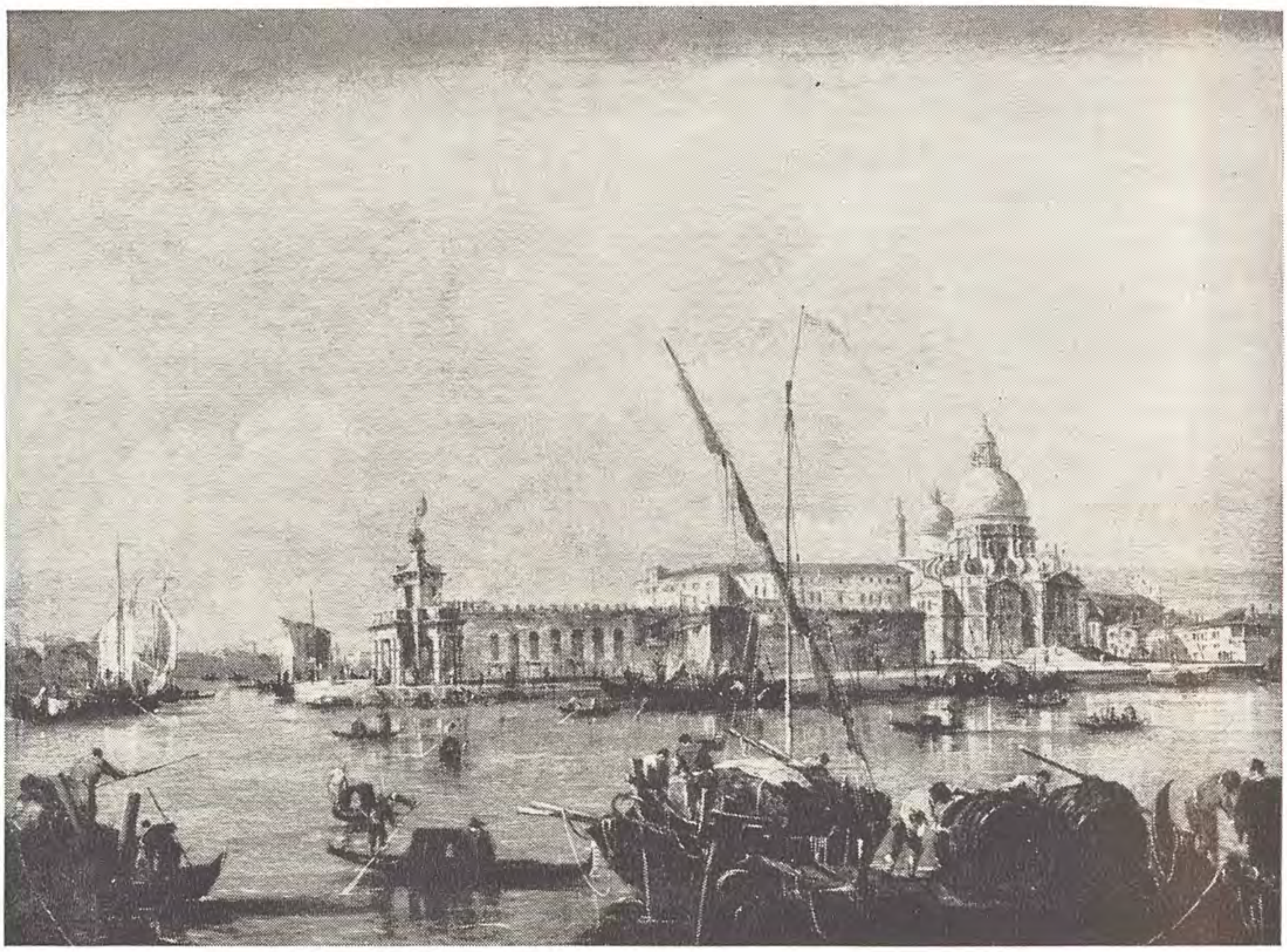


Fig. 8 ENTRANCE TO THE GRAND CANAL, VENICE
Guardi (Venetian) 1712-1793 Size: 18½x25½ in.

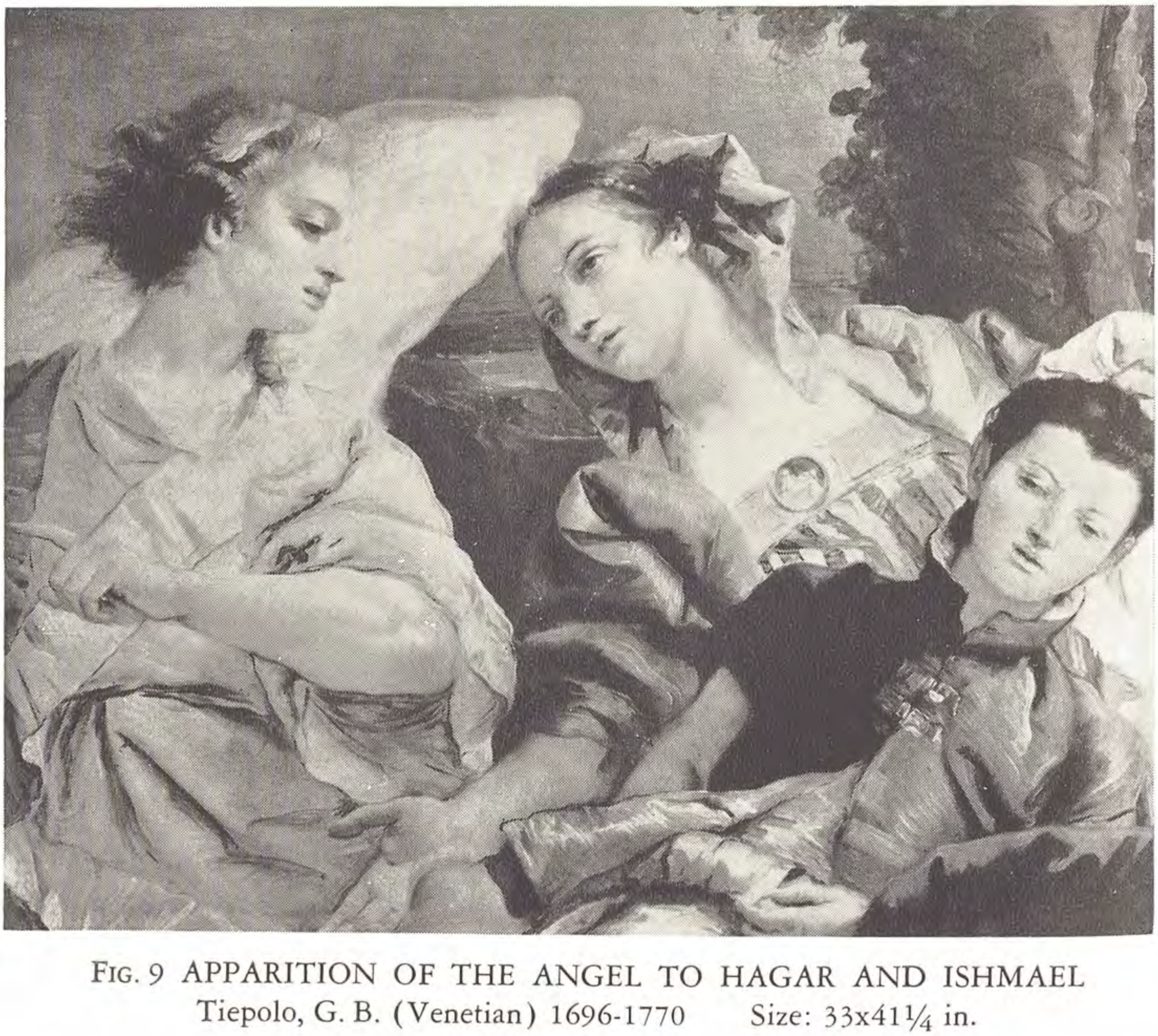


Fig. 9 APPARITION OF THE ANGEL TO HAGAR AND ISHMAEL
Tiepolo, G. B. (Venetian) 1696-1770 Size: 33x41¼ in.

THE SPANISH SCHOOL

SPANISH painting is an unique expression. It is a composite of many influences yet it is always unmistakably Spanish. It rarely conforms to the esthetic standards of other schools and is often marked by license and a lack of restraint. Added to its fervently religious character is a gravity that often becomes morbid and stresses the suffering of martyrdom. Its every day approach to Biblical subject matter is the opposite of the idealism of the Italian School.

The 15th century Valencian *Altarpiece to the Virgin* (Fig. 1) from the workshop of Nicolau and Marzal de Sas is one of the finest and most complete of this period outside of Spanish collections. It shows the curious mingling of both Italian and Flemish influences yet could have been painted only in Spain. A Catalan *Predella Panel* and the rare Nicolas Solana *Angel*, both from the 15th century, are more realistic and therefore more Flemish in influence.

El Greco, who is so strangely modern in his subjective approach, is perhaps the most Spanish of all in spite of his Greek birth and Venetian training. The *Penitent Magdalene* (Fig. 2) one of the finest of this series, is typical of his fervent intensity and an exquisite small *Crucifixion* (Fig. 3) is flame-like in the writhing pain suggested by its brush strokes.

The 17th century was the golden age of Spanish painting. Its more purely religious note was sounded by Murillo whose *Little Conception* (Fig. 5) shows his fine command of paint and his spiritual ability to glorify the Virgin. Spain's foremost painter and perhaps the world's greatest technician was Velazquez. Although he is best known for his portraits of the court of Philip IV, in his youth he painted a series of profoundly religious panels of which *Saint Peter* (Fig. 6) is most characteristic. In this early period he turned his talents also to genre subjects and *The Young Bacchus* is perhaps a study of one of the figures in his *Borrachos* of the Prado. Alonzo Cano was a sculptor as well as a painter and his *Saint Lawrence* (Fig. 4) is both monumental and appealing.

The greatness of the 17th century lay dormant for almost one hundred years and was reborn in Goya, the last of Spain's artists. His *Portrait of Omulryan* (Fig. 7) shows his astounding ability to render character, the satire and truth of the record he has left of the vicious court of Charles VII.

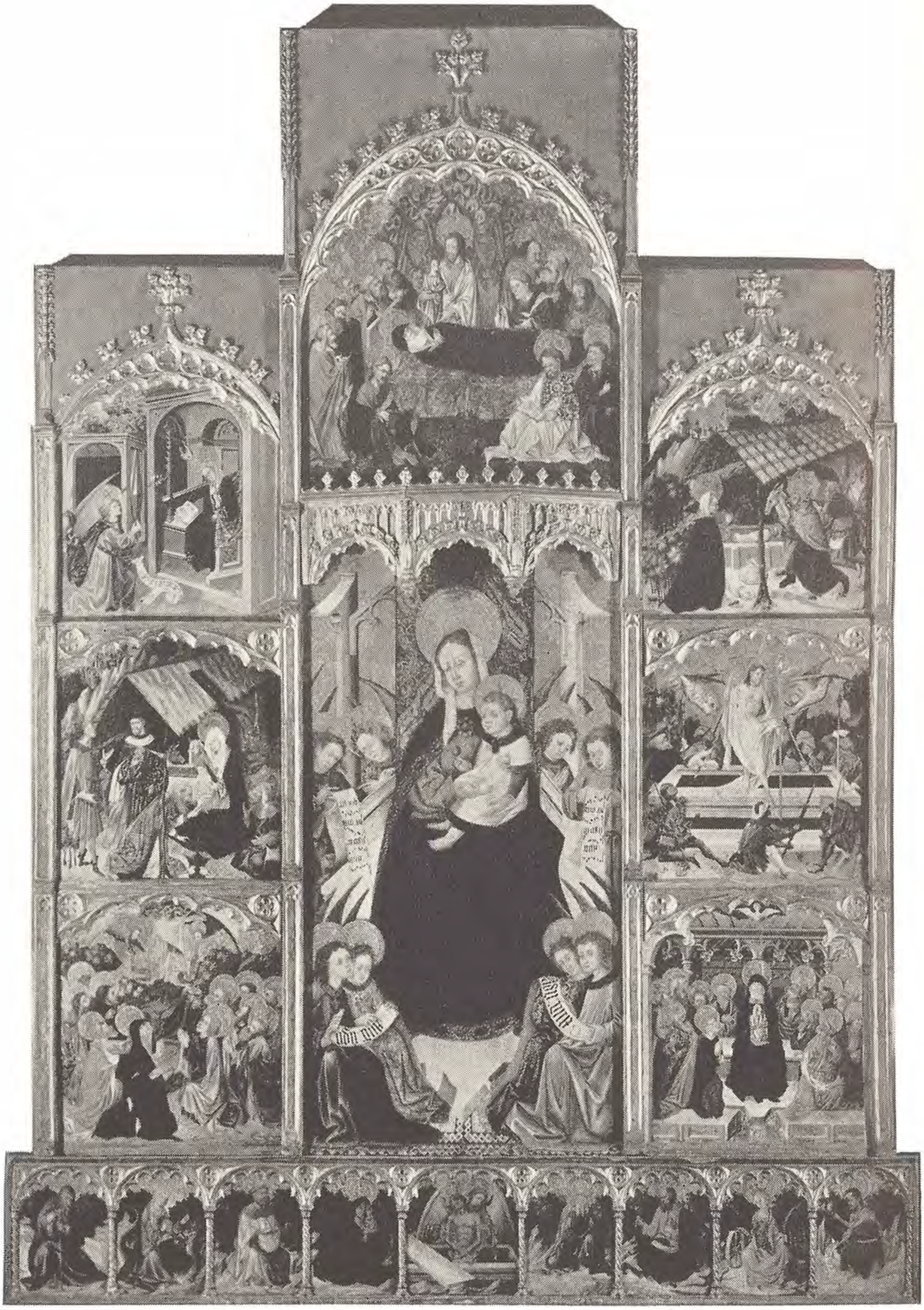


FIG. 1 ALTARPIECE TO THE VIRGIN
Circle of Nicolau and da Sas (Spanish) 15th Century Size: 13 ft. x 9 ft. 5¾ in.

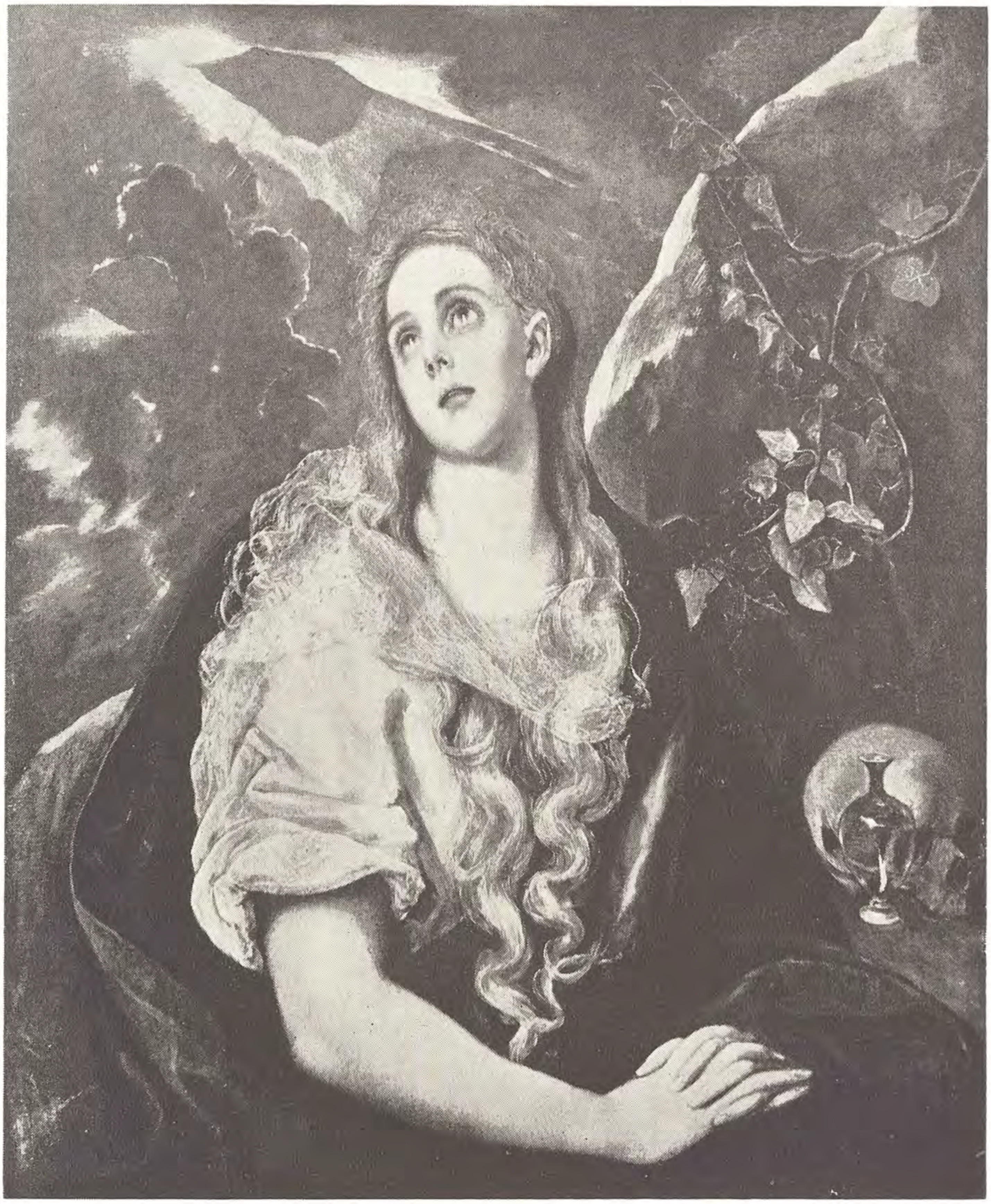


FIG. 2 THE PENITENT MAGDALENE
El Greco (Spanish) 1541-1614 Size: 41x33½ in.

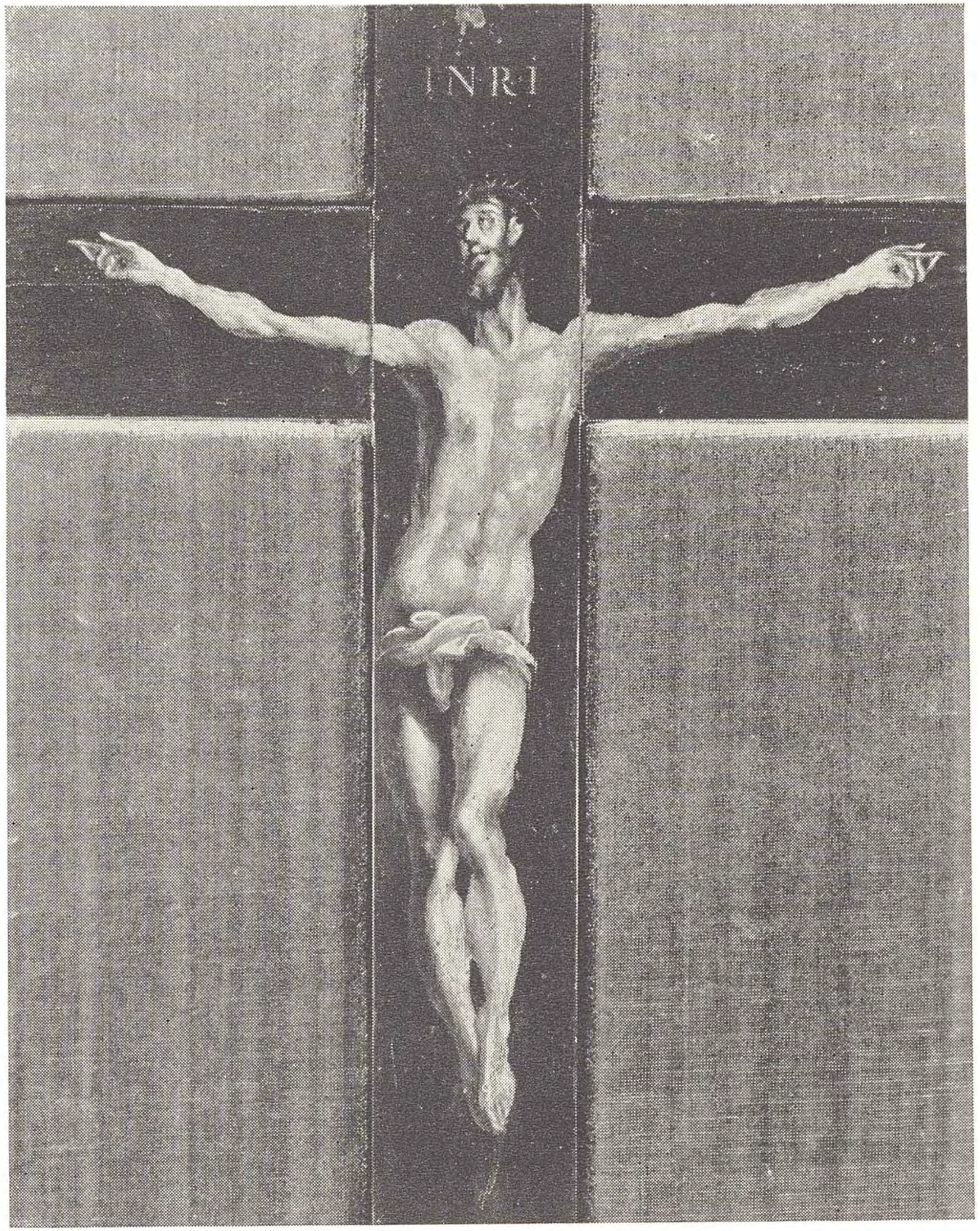


FIG. 3 CRUCIFIXION
El Greco (Spanish) 1541-1614 Size: 17⅛x11¼ in.

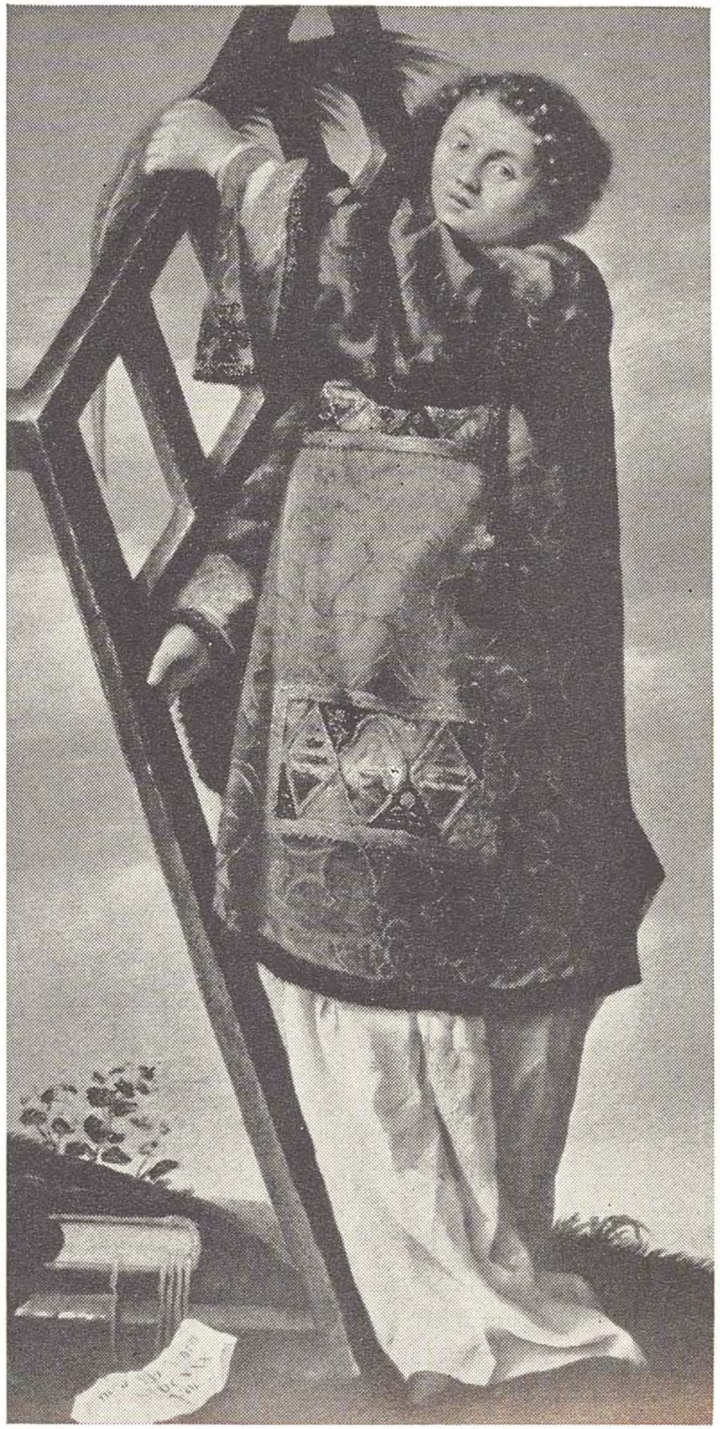


FIG. 4 SAINT LAWRENCE
Cano (Spanish) 1601-1667
Size: 41x21½ in.

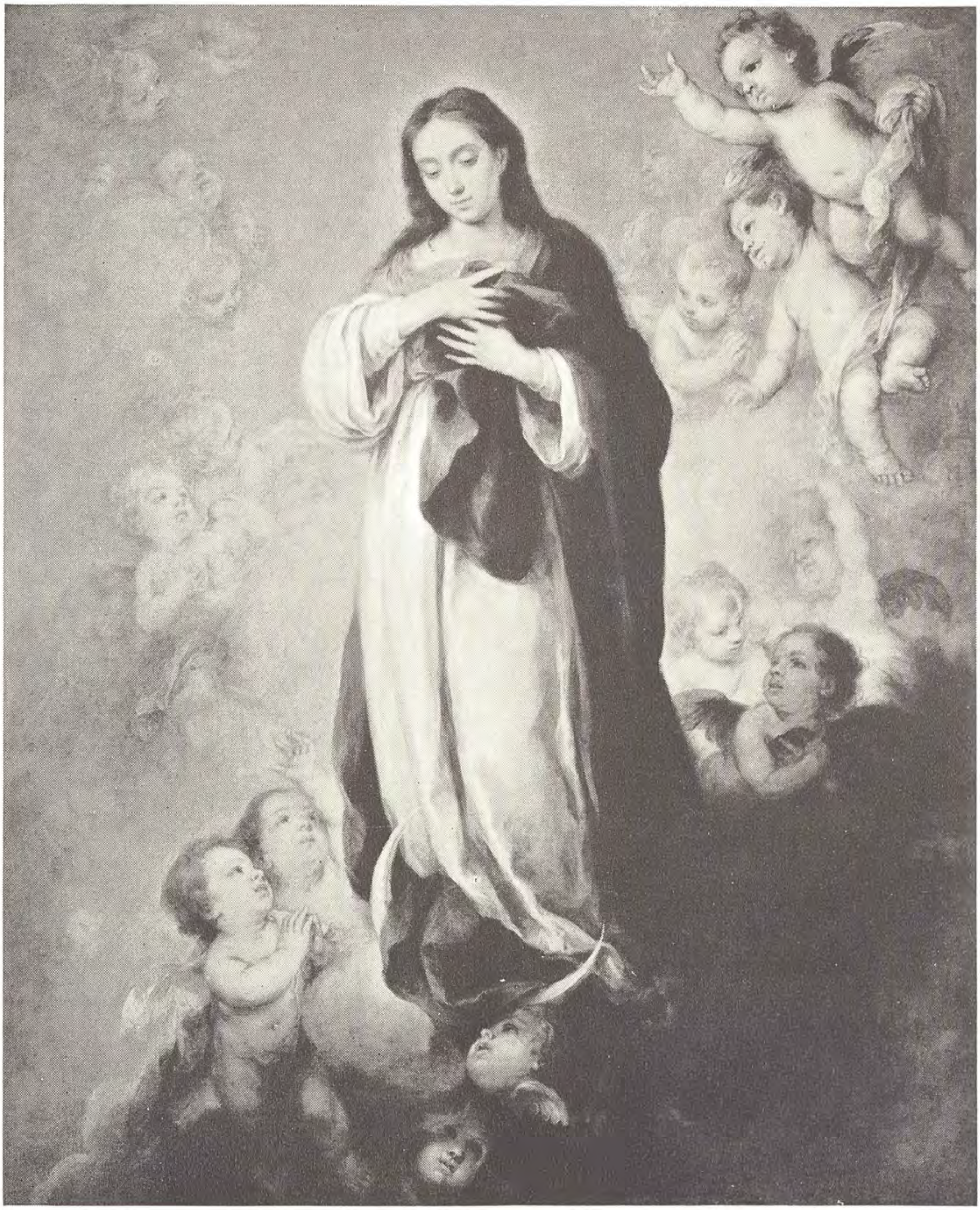


FIG. 5 THE LITTLE CONCEPTION
Murillo (Spanish) 1617-1682 Size: 54¾x46 in.

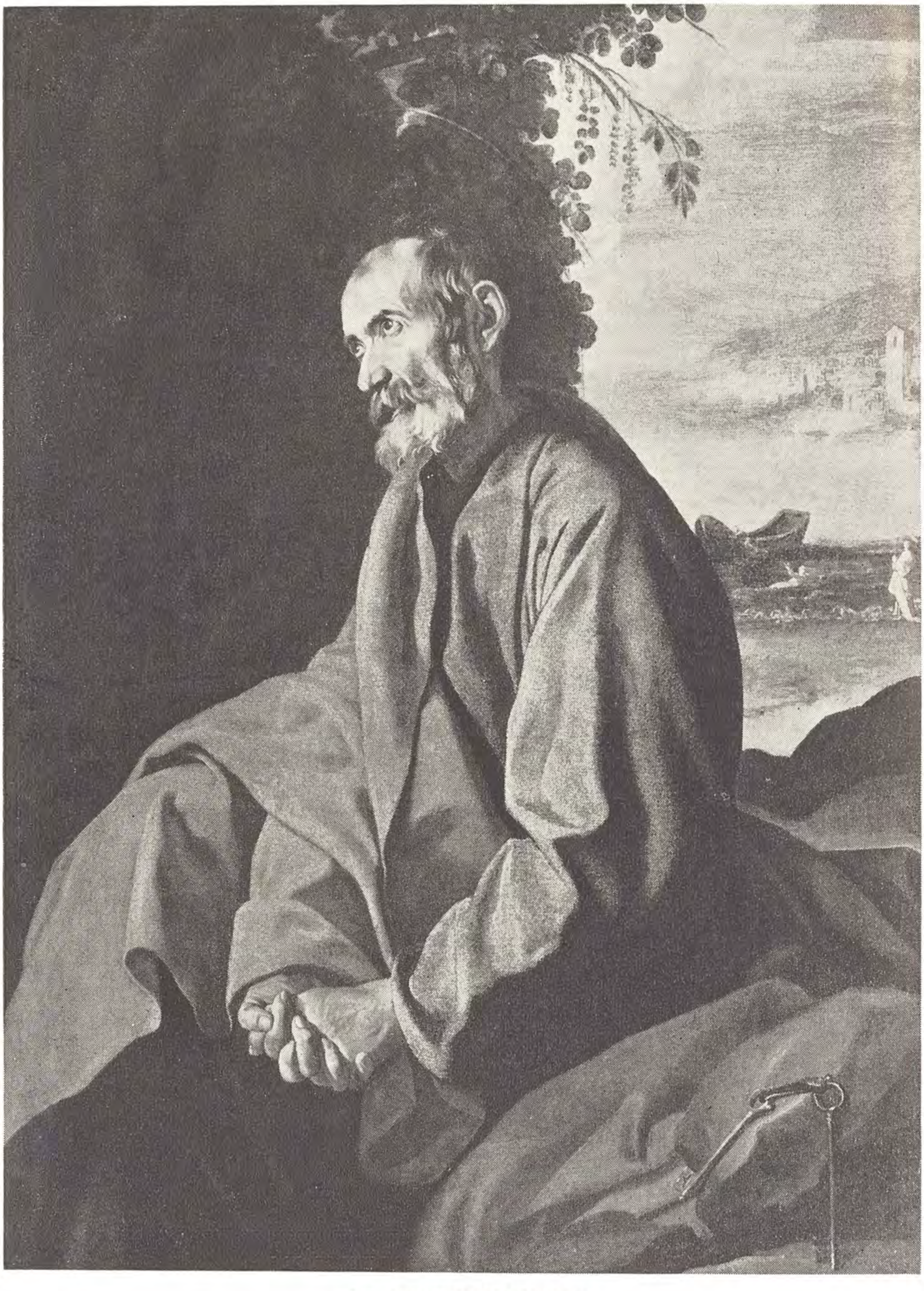


FIG. 6 SAINT PETER
Velazquez (Spanish) 1599-1660 Size: 48x37⅝ in.

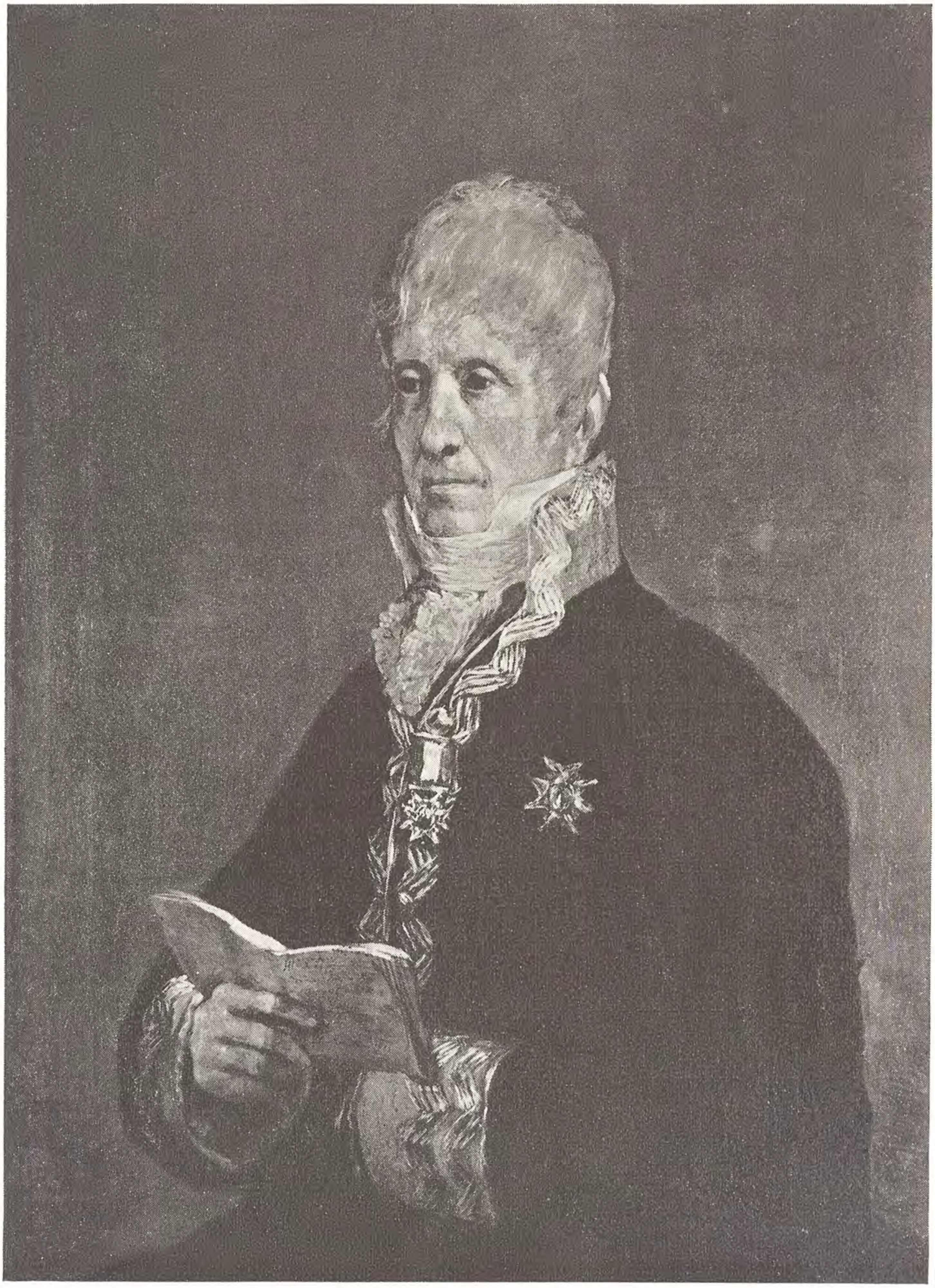


Fig. 7 DON IGNACIO OMULRYAN Y ROURERA
Goya (Spanish) 1746-1828 Size: 33¼x25¼ in.

THE FRENCH SCHOOL

FRENCH painting is marked by an extraordinary vitality. The promise of its late Gothic school of frescos and miniatures was retarded by civil and foreign wars. It was only in the 17th century that it developed a national school, but this development, once started, has continued up to the present time. Like Spain, France succumbed often to outside influences but her artists never lost their greatest heritage, an exquisite taste and refinement which has always been characteristic of the art of that country.

A delicate illumination of *David* (Fig. 2) with its diapered background and vine tracery border is typical of the miniature painting of the 15th century. Somewhat later is a *Madonna and Child* (Fig. 1) of the school of Rouen, in which the dominant influence of Flanders is seen in the crisp fingers, the diminutive and meagre child. To the south, the School of Avignon had an international character, due to the residence there of the Popes, and the two panels of *Musical Angels* (Fig. 3) are Sienese in their attenuated grace, northern in the gayety of their colours, yet truly French in charm and refinement.

The 16th century saw France again torn by wars and painting suffered. The brief predominance of Italy in the School of Fontainebleau could not overpower the native artists and a Clouet equestrian *Portrait of Henri II* is again truly French.

Strongly Italianate and influenced by classical Rome and the colour of Venice, Poussin is the first great French painter and his *Triumph of Bacchus* (Fig. 4) shows his faultless sense of composition and his more mental approach to painting. His contemporary, Claude Lorrain, is the father of French landscape and two fine examples, especially *Landscape With a Piping Shepherd* (Fig. 5), are full of imagination and drenched in atmosphere.

It was in the 18th century that French painting became truly national. It was a period of superb painting, graceful, feminine, exquisite, even when frivolous. The new note was given by Watteau and carried on by his pupil Pater, whose *Perfect Harmony* (Fig. 6) is strongly influenced by the master in mood and technique. Boucher was perhaps the most characteristic of his century and his *Jupiter in the Guise of Diana with Calisto* (Fig. 8) is full of the beauty of his colour, the grace of his attenuated canon, and superb passages of painting.

Only the bourgois Chardin remained aloof from the frivolous elegance of his century and painted rather the homely genre scenes he knew best. *The Bubble Blower* (Fig. 10) proves his mastery of textures and reflected light and his penetrating understanding. Literature led the reform in morals and this note is seen in the canvases of the sentimentalist Greuze whose

Nursemaids (Fig. 7) reflects the change in traditionally fine painting. The *Terrace of the Chateau of Marly* (Fig. 9) by Hubert Robert illustrates how the influence of Claude Lorrain was carried on and is typical in its brushwork and rhythmic passages of foliage.

The 19th century was one of many movements. Ingres embraced the neoclassicism of David but his early *Portrait of Lemoyne* (Fig. 11) is free and powerful and the later linear tightness is absent. Courbet's realism and fidelity to what he saw is expressed in the colourful *Portrait of Jo* (Fig. 13) which has the sensuousness of Rubens and the Venetians. The Barbizon group is represented by works of Millet, Rousseau, Daubigny, and *The Willow Grove* (Fig. 12) by Corot has the unassuming charm of the French countryside and is entirely satifying in its tonal harmonies.

The beginnings of impressionism are seen in Manet's piquant *Portrait of Lina Campineanu* (Fig. 14) with its exciting brushwork and his ability to capture the expression of a moment. The full tide of the movement is represented by canvases by Monet, Pissarro, and Loiseau and the jewel-like study of the *Bathers* (Fig. 16) by the pointillist, Seurat, is free and broad and lacking in the mathematical precision of his larger compositions.

Head of a Peasant (Fig. 15) by Van Gogh is a rare example of his Nuenen period and gives promise of his expressionism which is seen at its best in the superb landscape *Olive Grove* (Fig. 17) which truly captures the mood of the gnarled, writhing trees and the windswept grass, with the brilliant sky and blue reflections in the shadows. *Reverie* (Fig. 19) by Gauguin is an unsentimental portrait of the Tahitian girl, Tehura, and is far more than merely decorative in its daring colours and sculpturesque form.

Dating from the last years of his life, *Montaigne Sainte Victoire* (Fig. 18) by Cezanne is a completely achieved canvas, rich and full in colour, characteristic in its brushwork of carefully applied and subtly varied tones and monumental in its expression of solidity and weight.

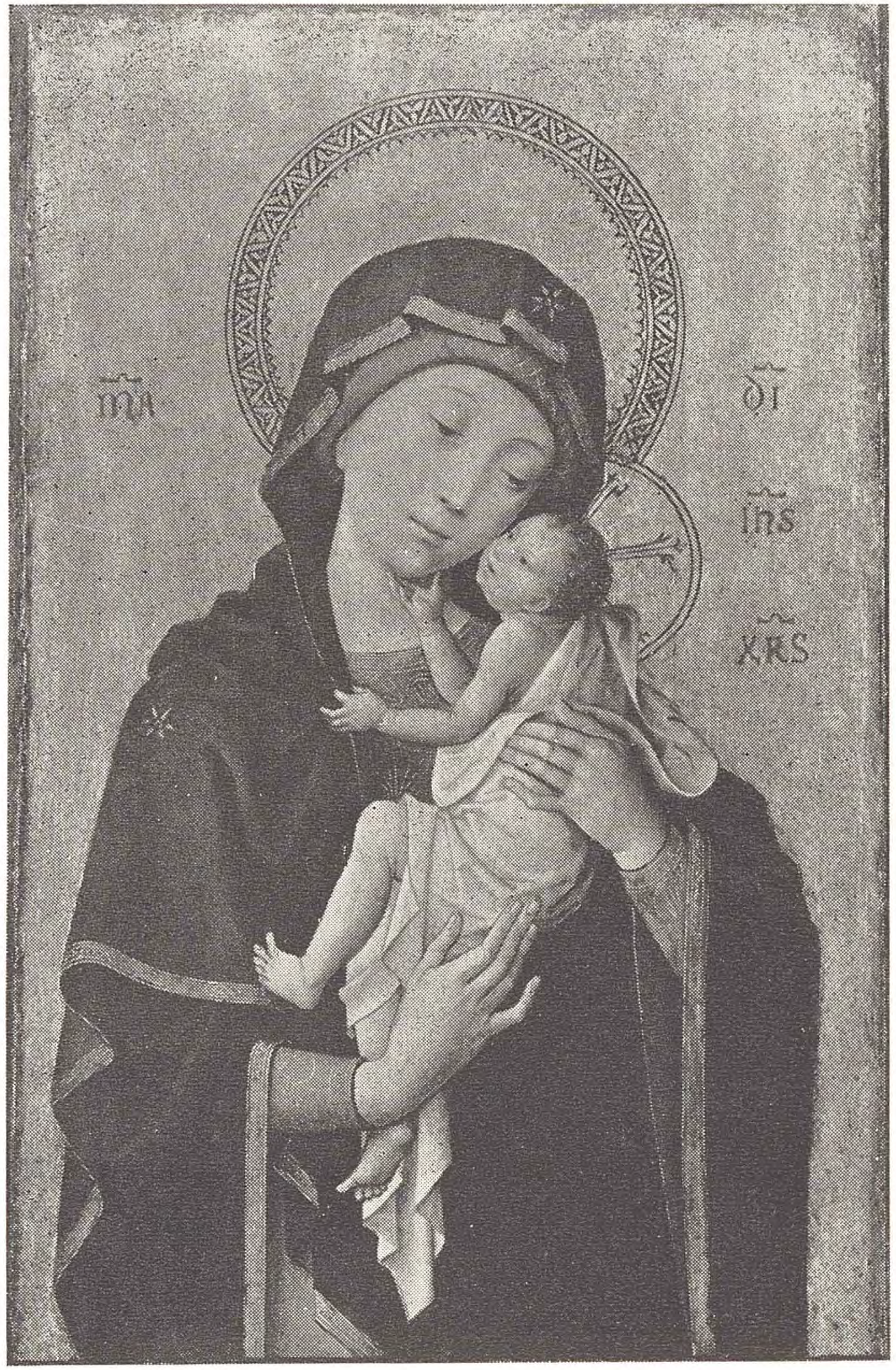


FIG. 1 MADONNA AND CHILD
School of North France, 15th Century
Size: 24x13½ in.

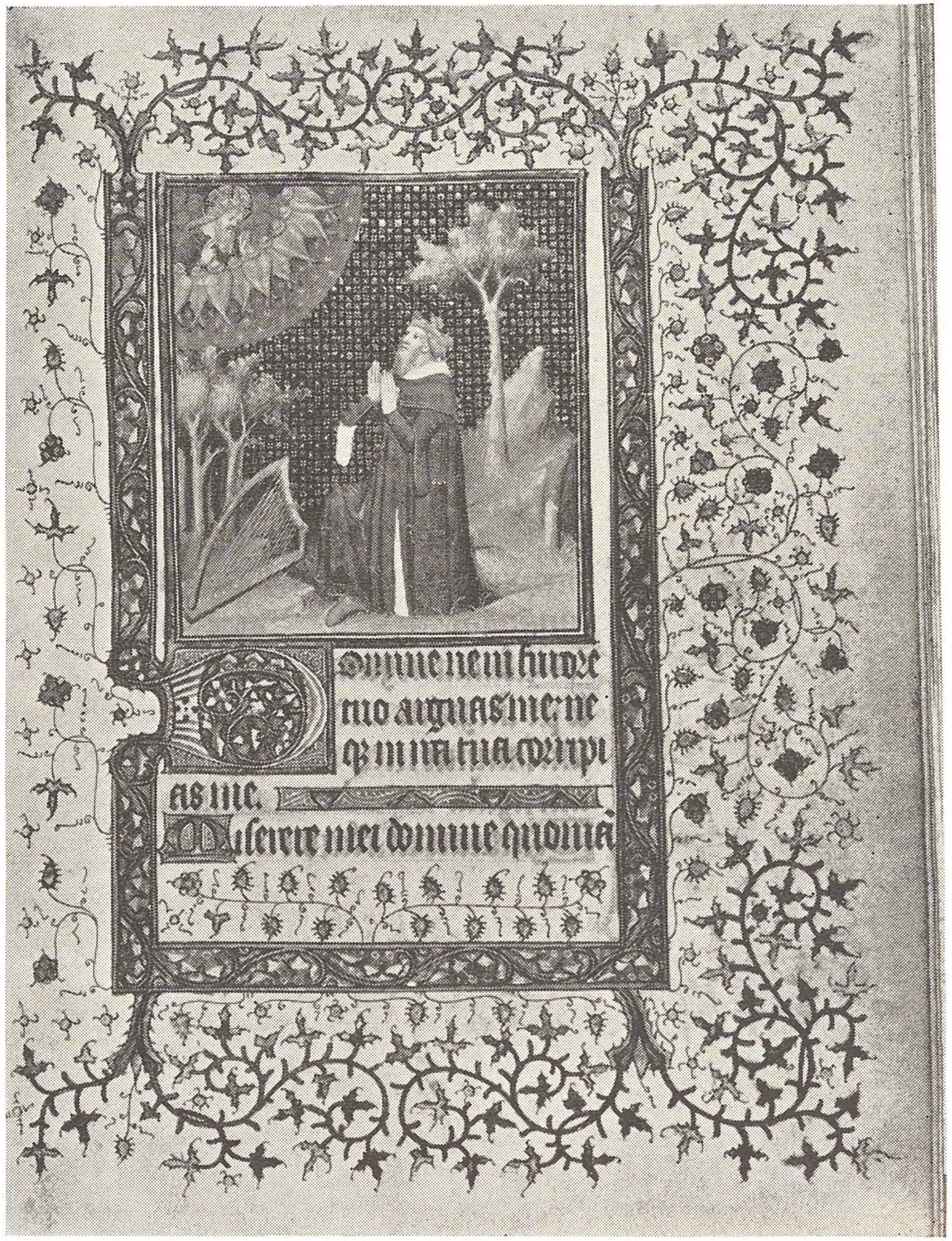


FIG. 2 ILLUMINATION FROM A "BOOK OF HOURS"
French, ca. 1430 Size: 8x6 in.

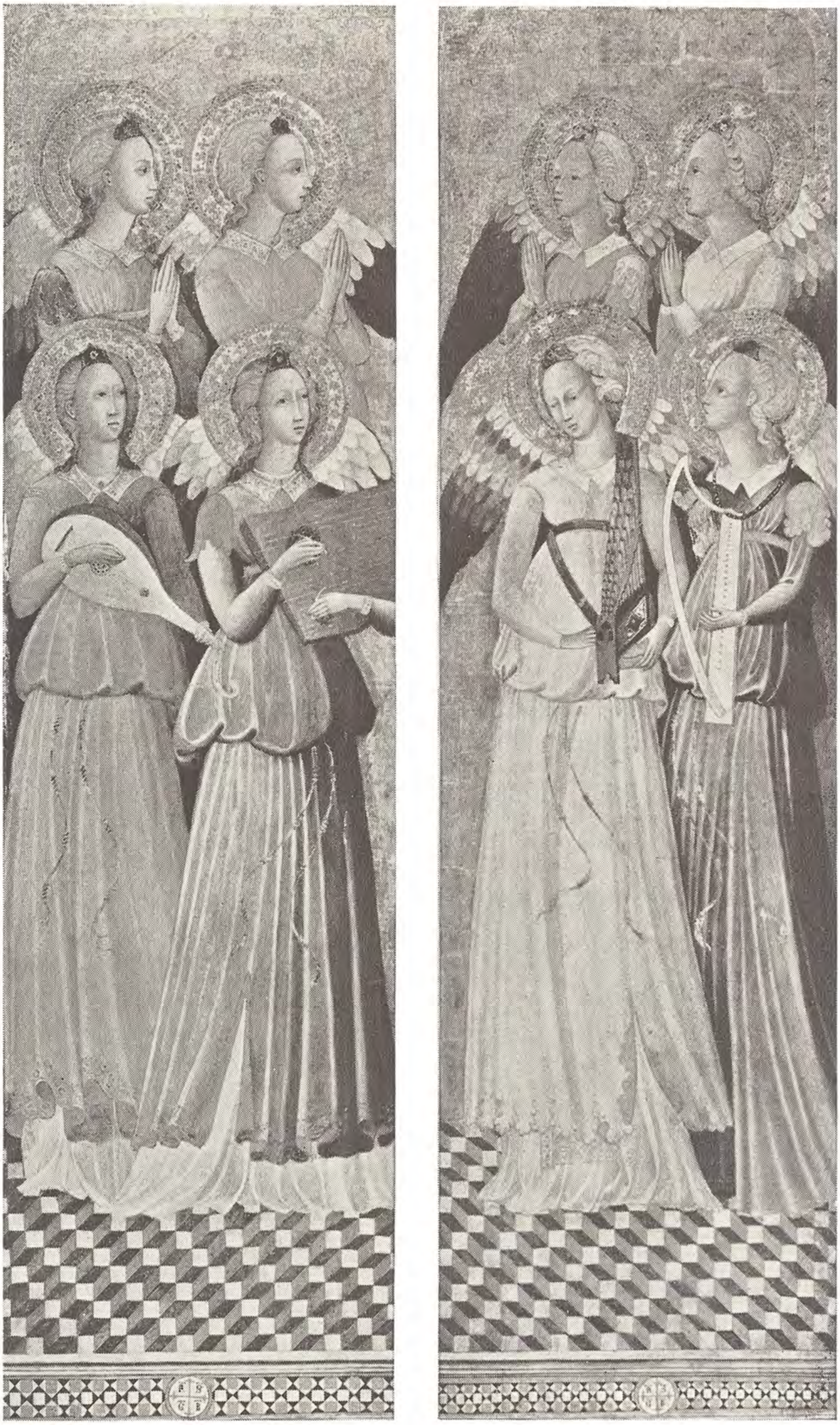


FIG. 3 EIGHT MUSICAL ANGELS

School of Avignon, Attributed (French) ca. 1425 Size: 58¼x33½ in.

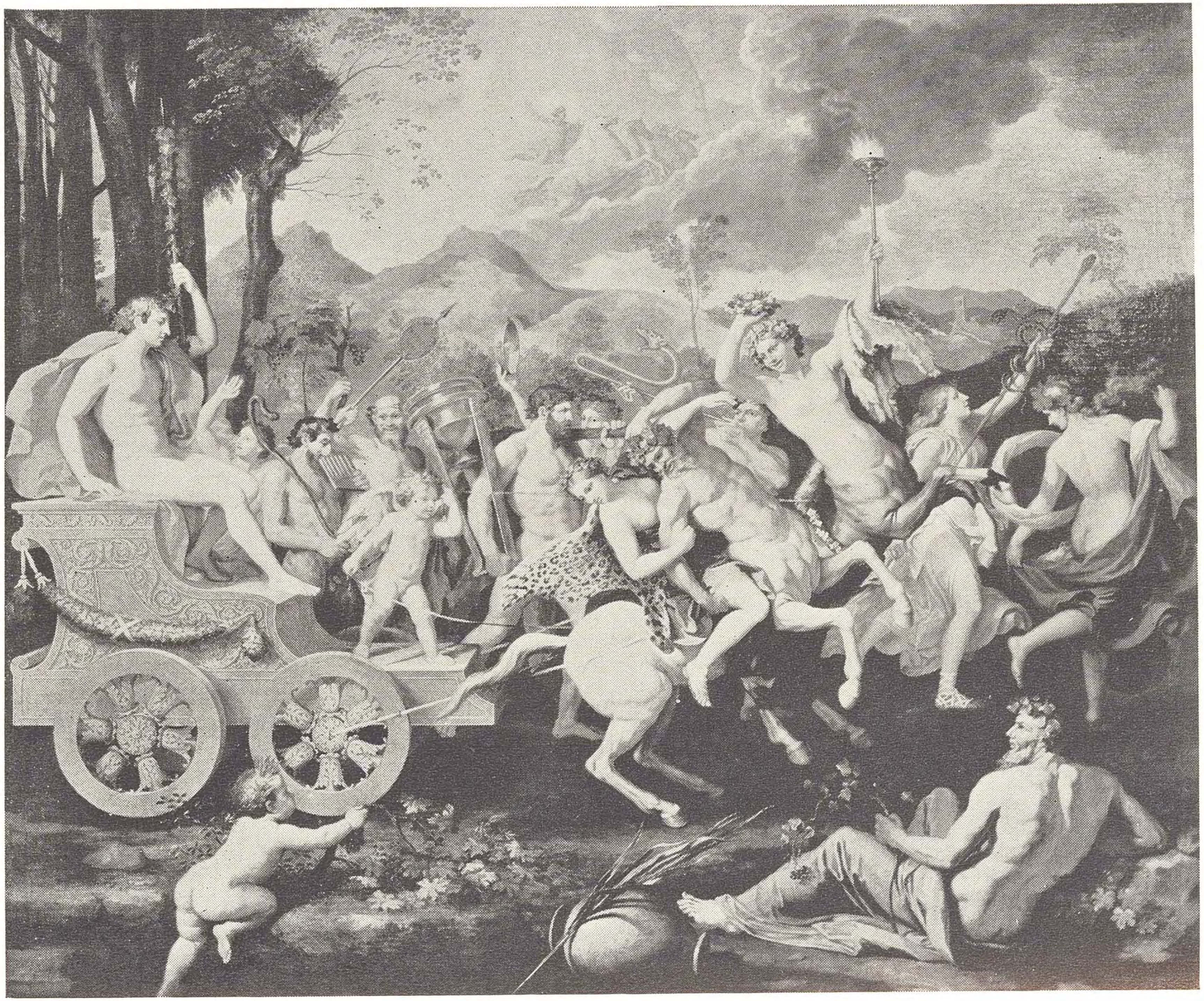


FIG. 4 TRIUMPH OF BACCHUS

Poussin (French) 1594-1665   Size: 50½x59½ in.

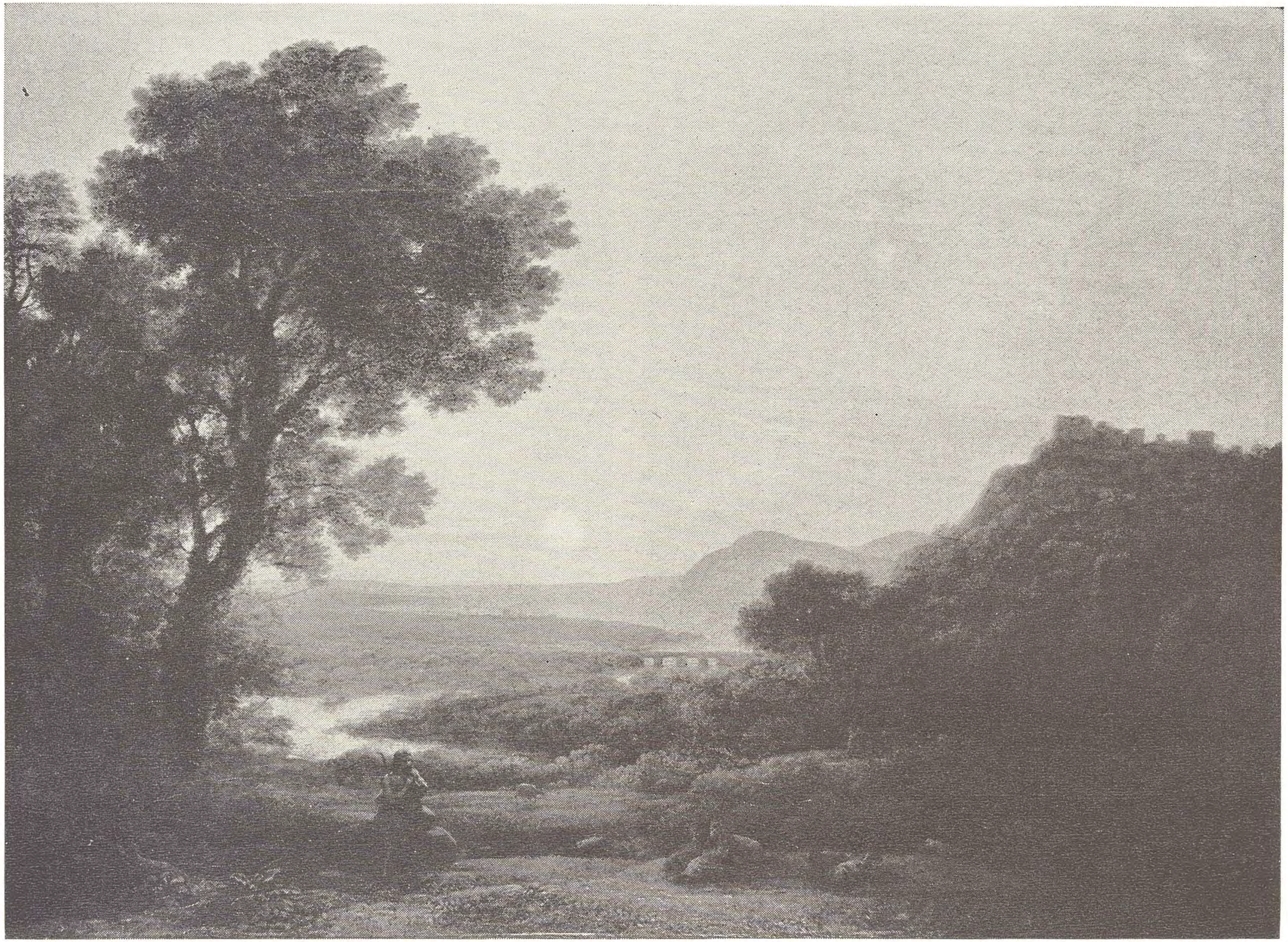


FIG. 5 LANDSCAPE WITH A PIPING SHEPHERD
Claude Lorrain (French) 1600-1682 Size: $22 \times 28\frac{1}{2}$ in.

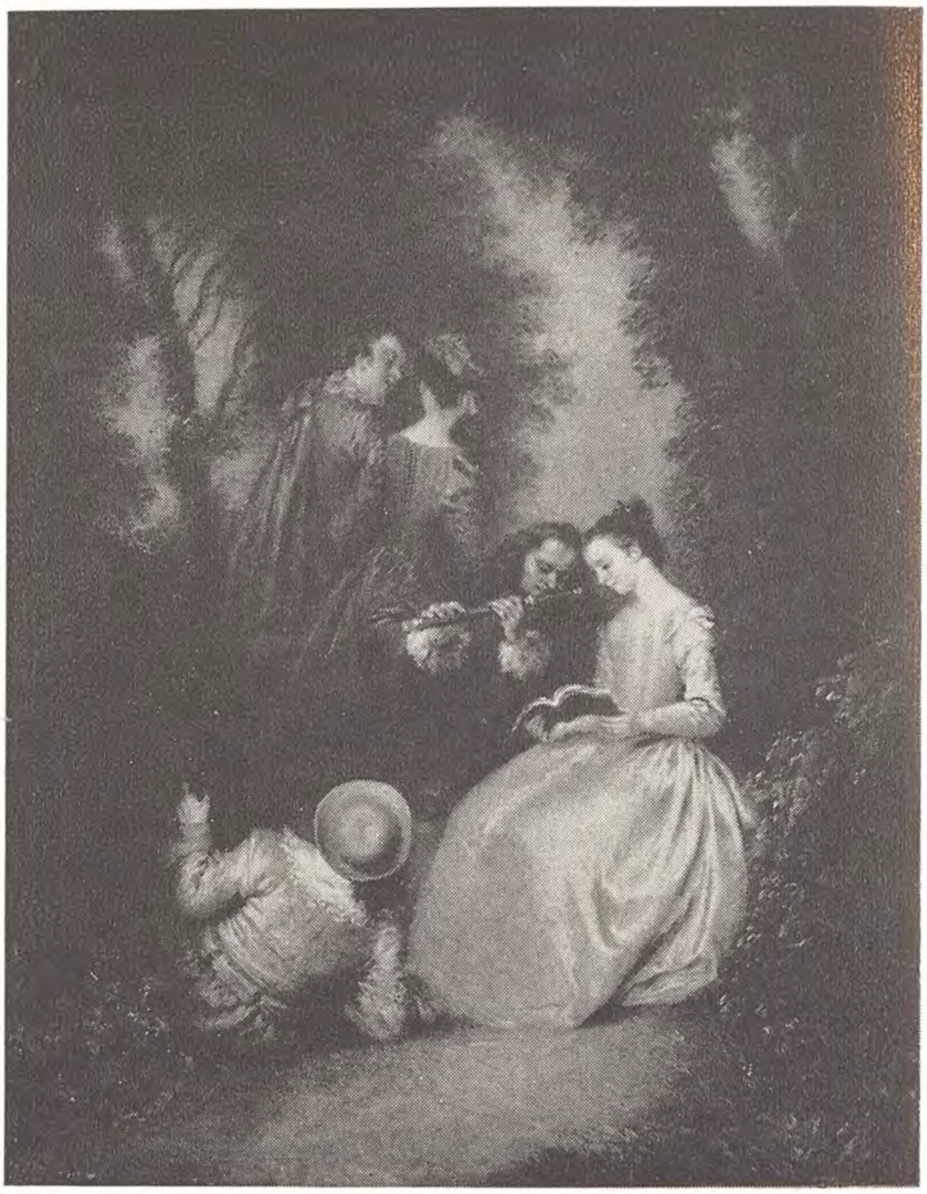


FIG 6
PERFECT HARMONY
Pater (French)
1696-1736
Size: 16½x13⅝ in.

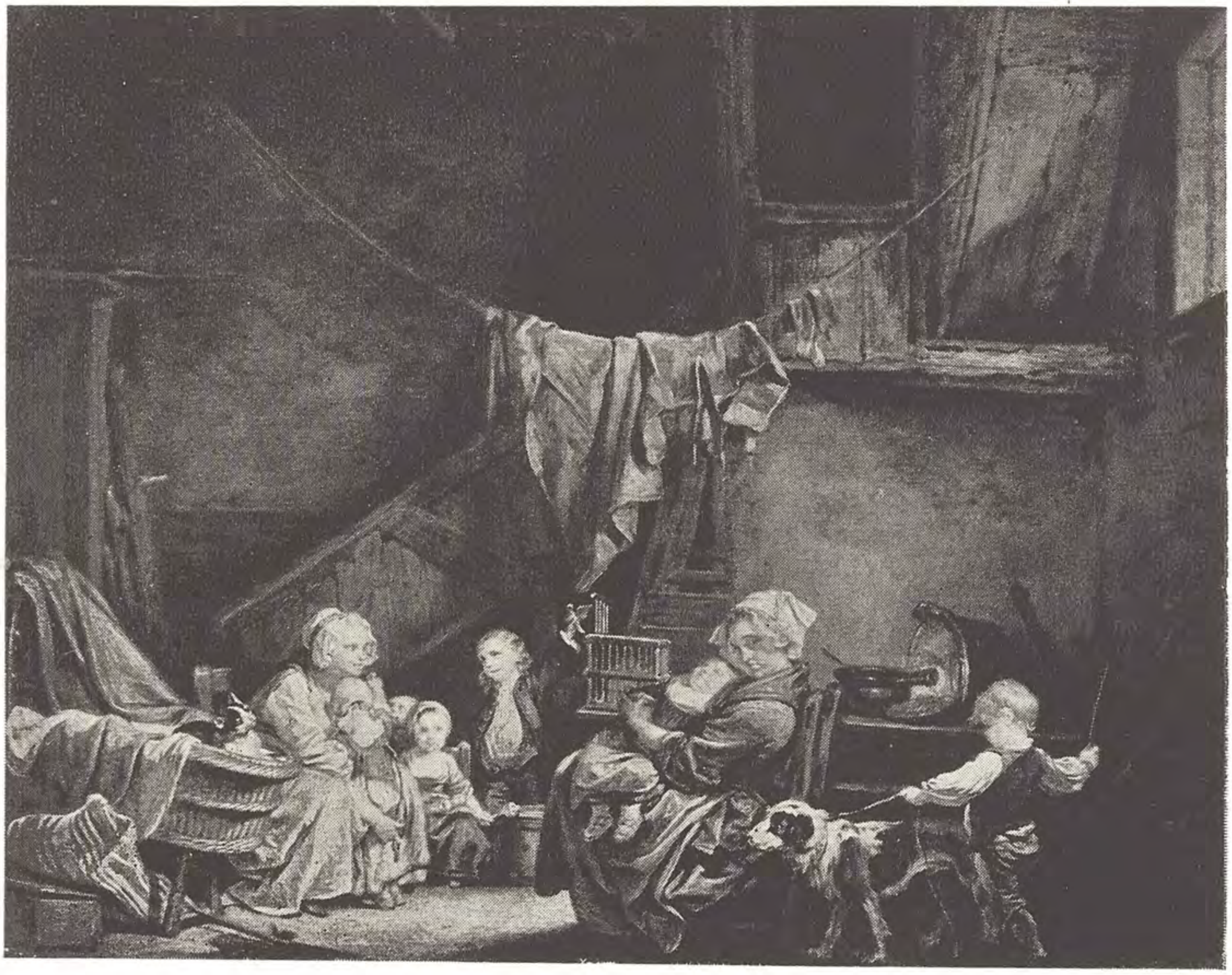


FIG. 7 THE NURSEMAIDS
Greuze (French) 1725-1805 Size: 12½x15½ in.

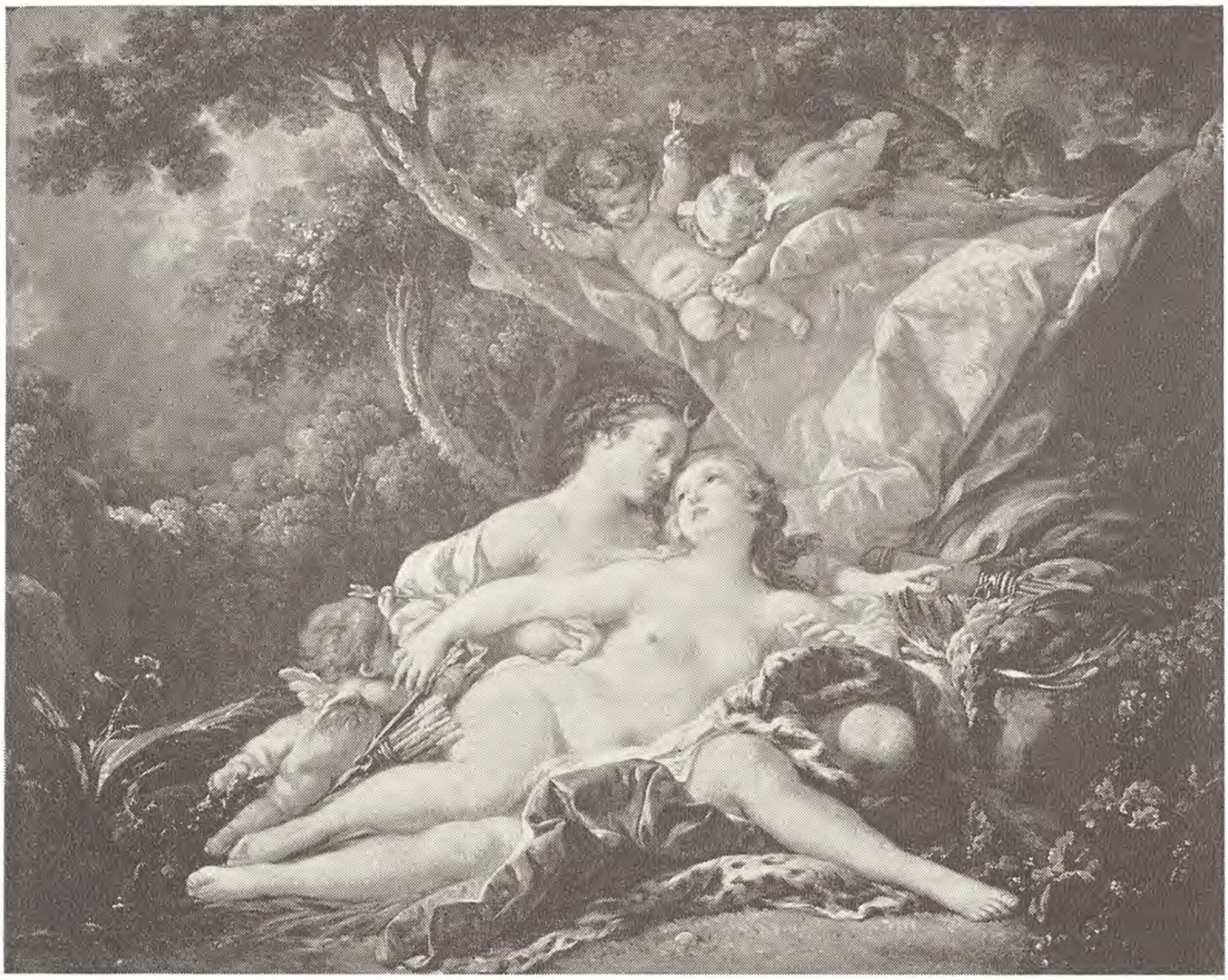


FIG. 8 JUPITER, IN THE GUISE OF DIANA, AND CALISTO
Boucher (French) 1703-1770 Size: 22½x27½ in.

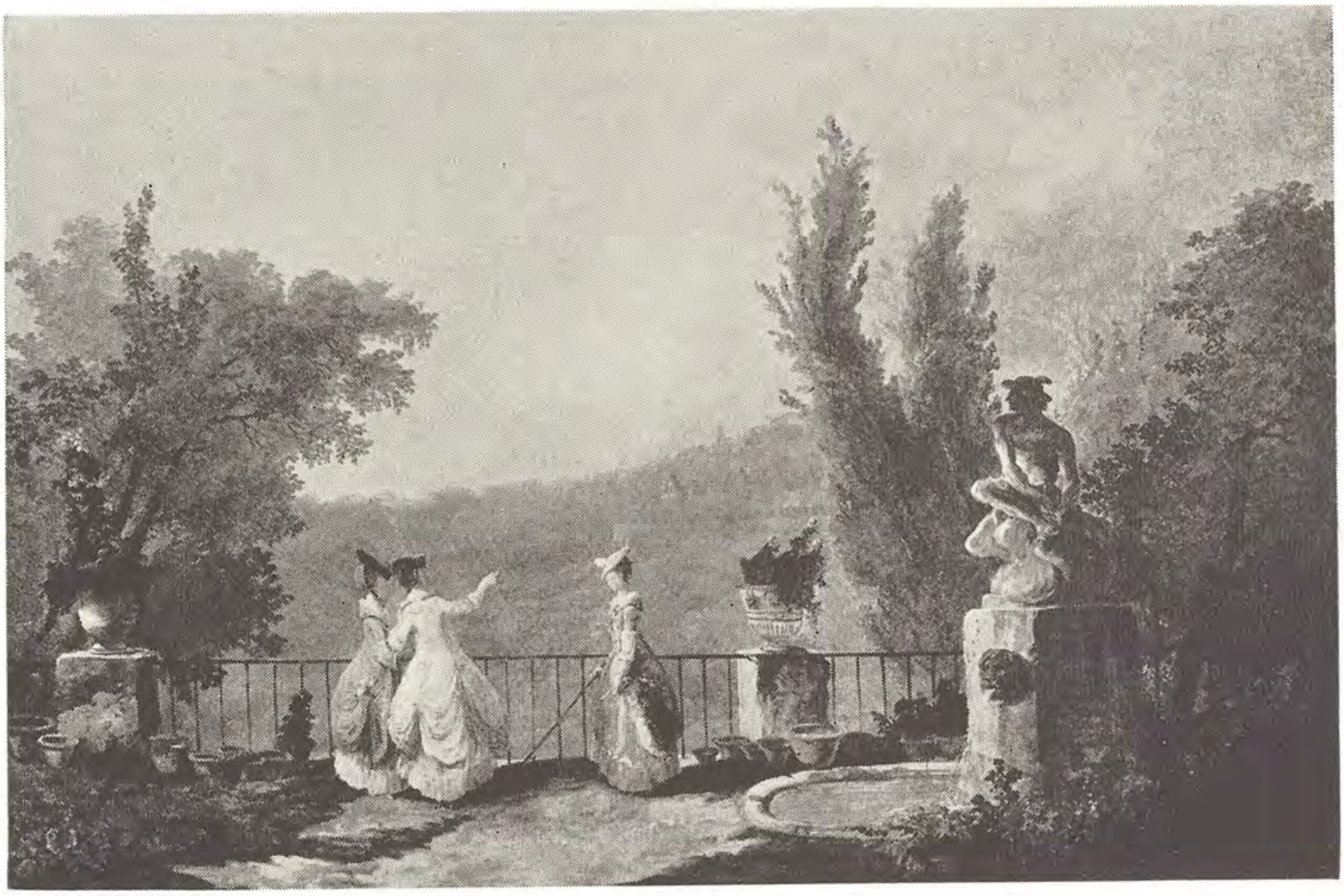


FIG. 9 TERRACE OF CHATEAU DE MARLY
Hubert Robert (French) 1733-1808 Size: 35½x52⅛ in.

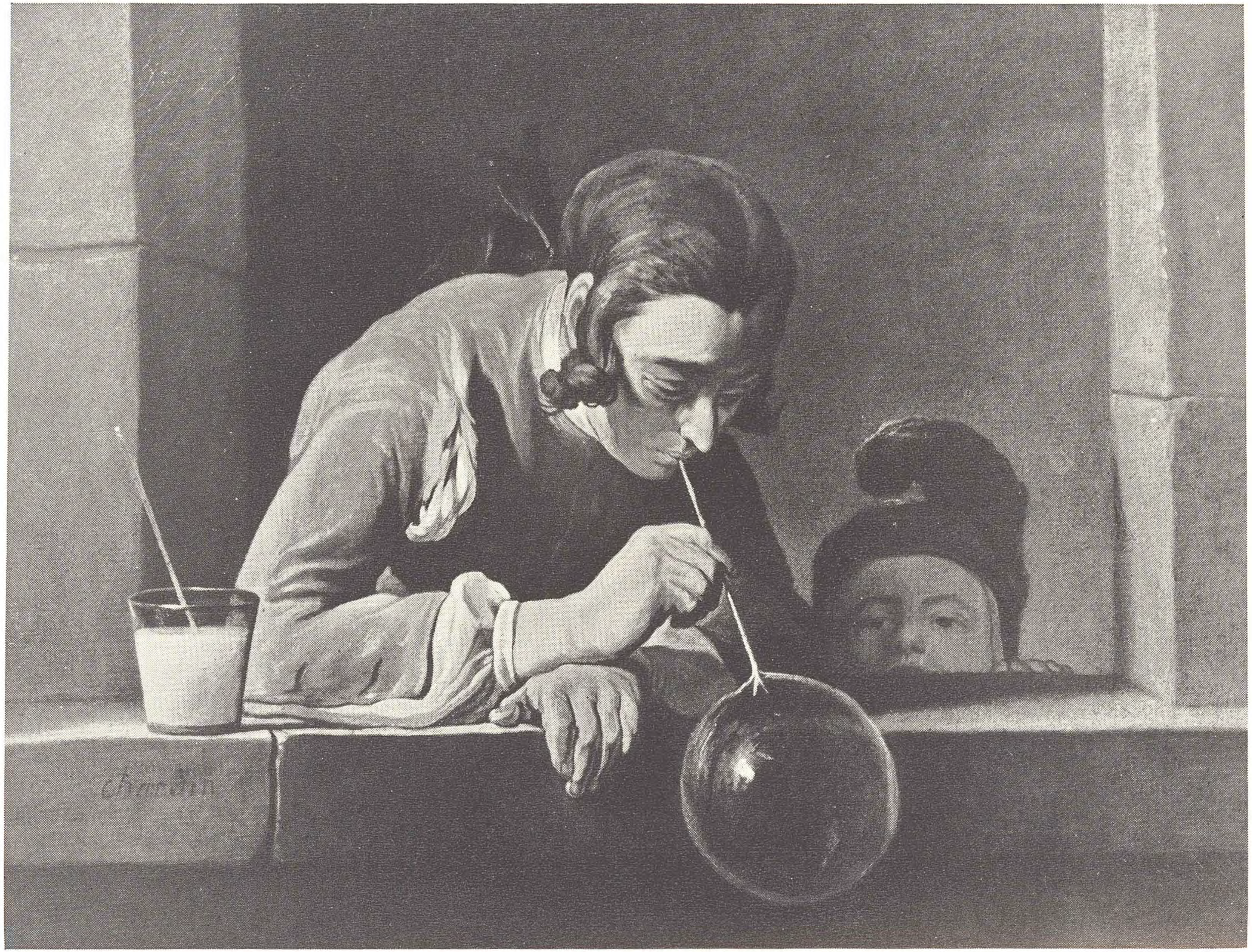


FIG. 10 THE BUBBLE BLOWERS
Chardin (French) 1699-1779 Size: 24¾x32½ in.

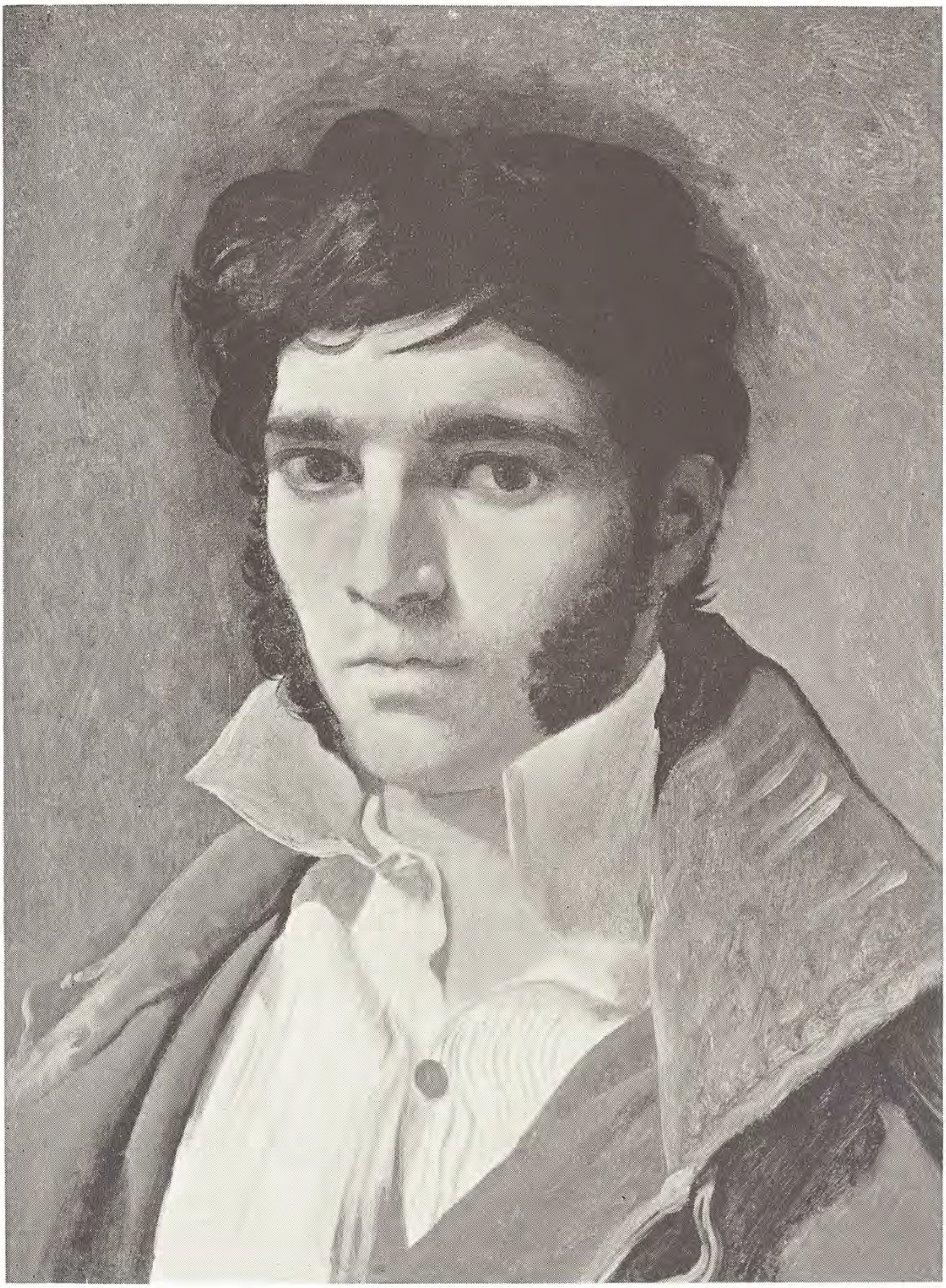


FIG. 11 PORTRAIT OF PAUL LEMOYNE
Ingres (French) 1780-1867 Size: 18⅝x14½ in.

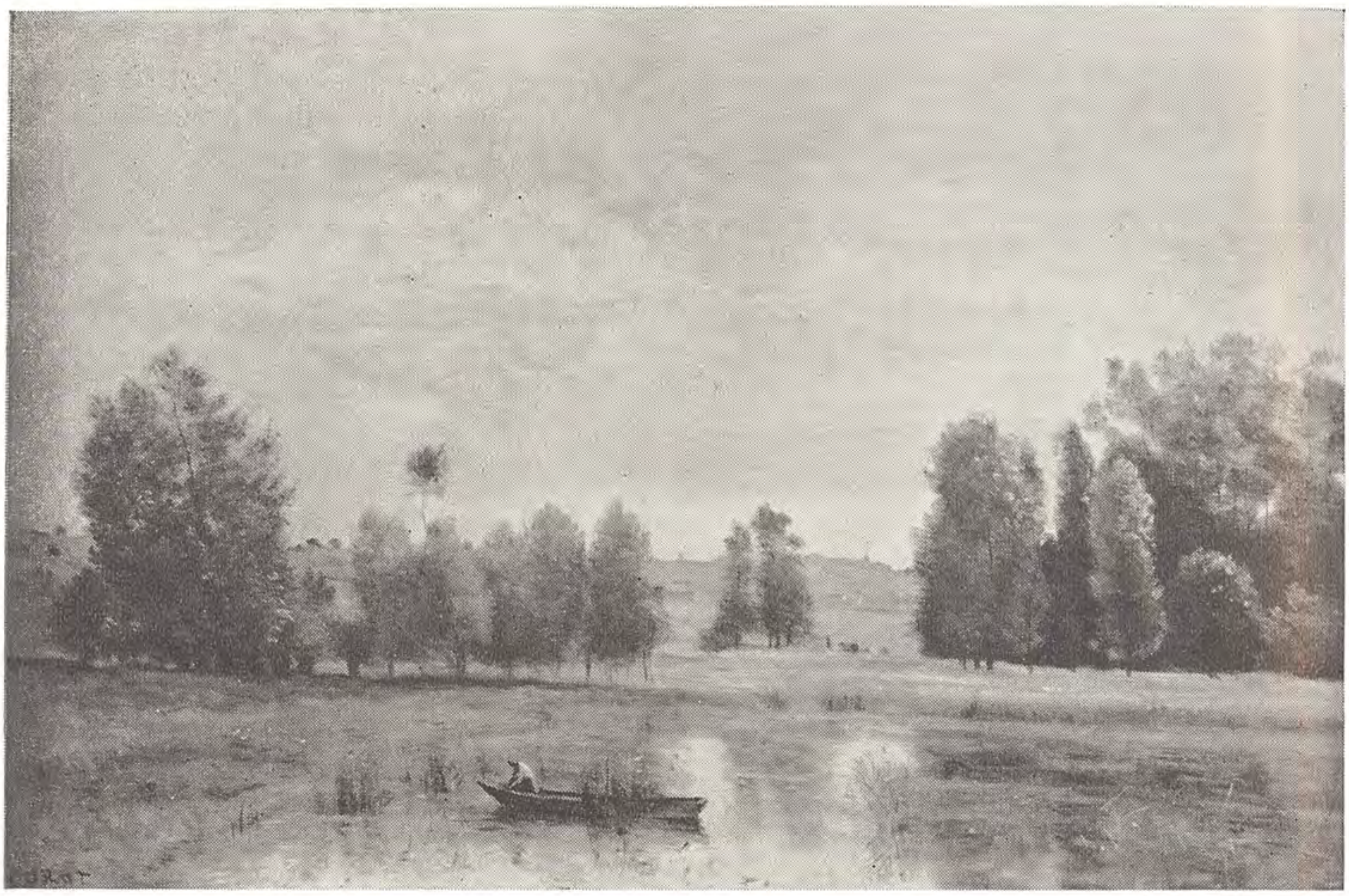


FIG. 12 THE WILLOW GROVE
Corot (French) 1796-1875 Size: 16¼x24 in.

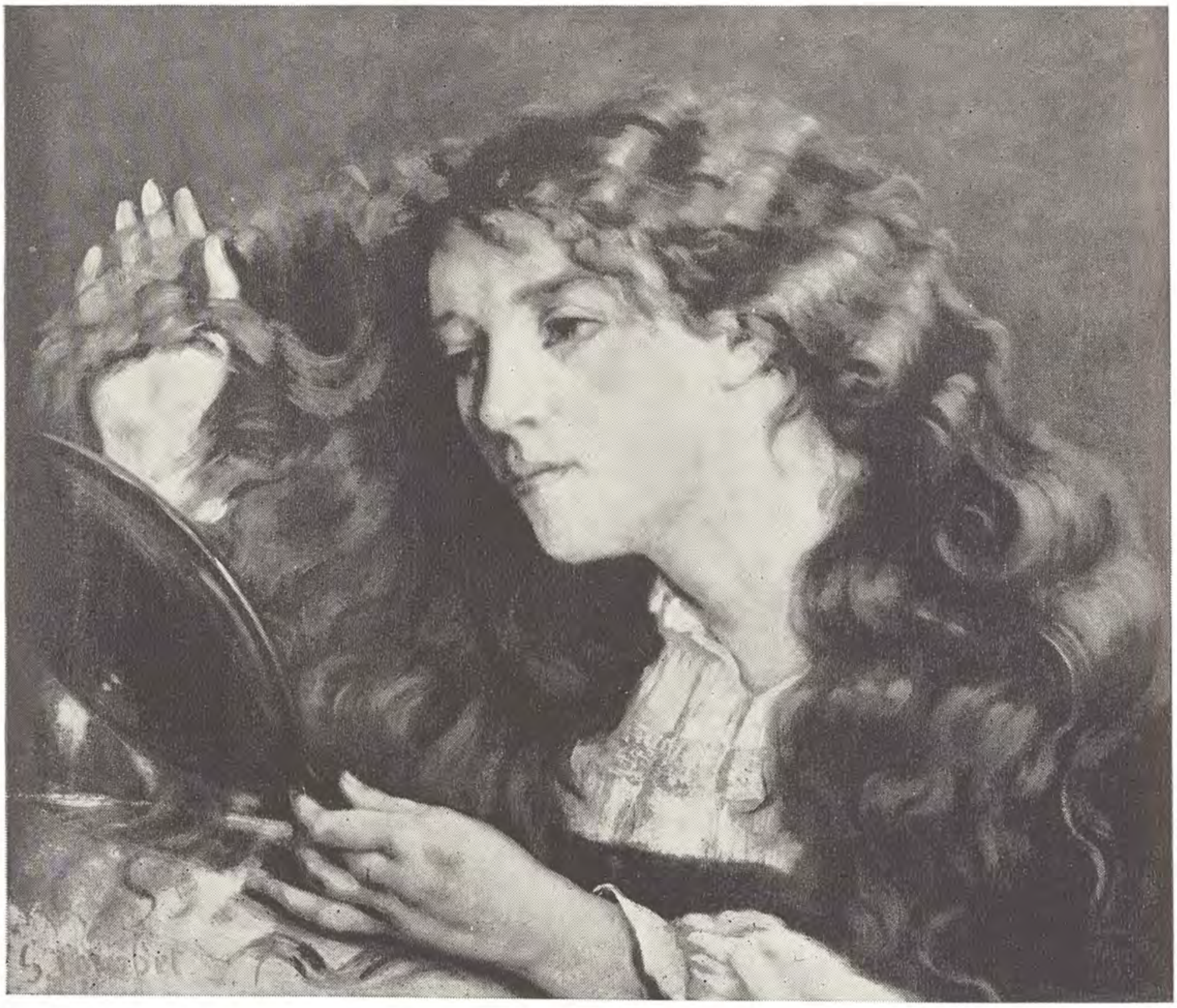


FIG. 13 PORTRAIT OF JO
Courbet (French) 1819-1877 Size: 21¼x25½ in.

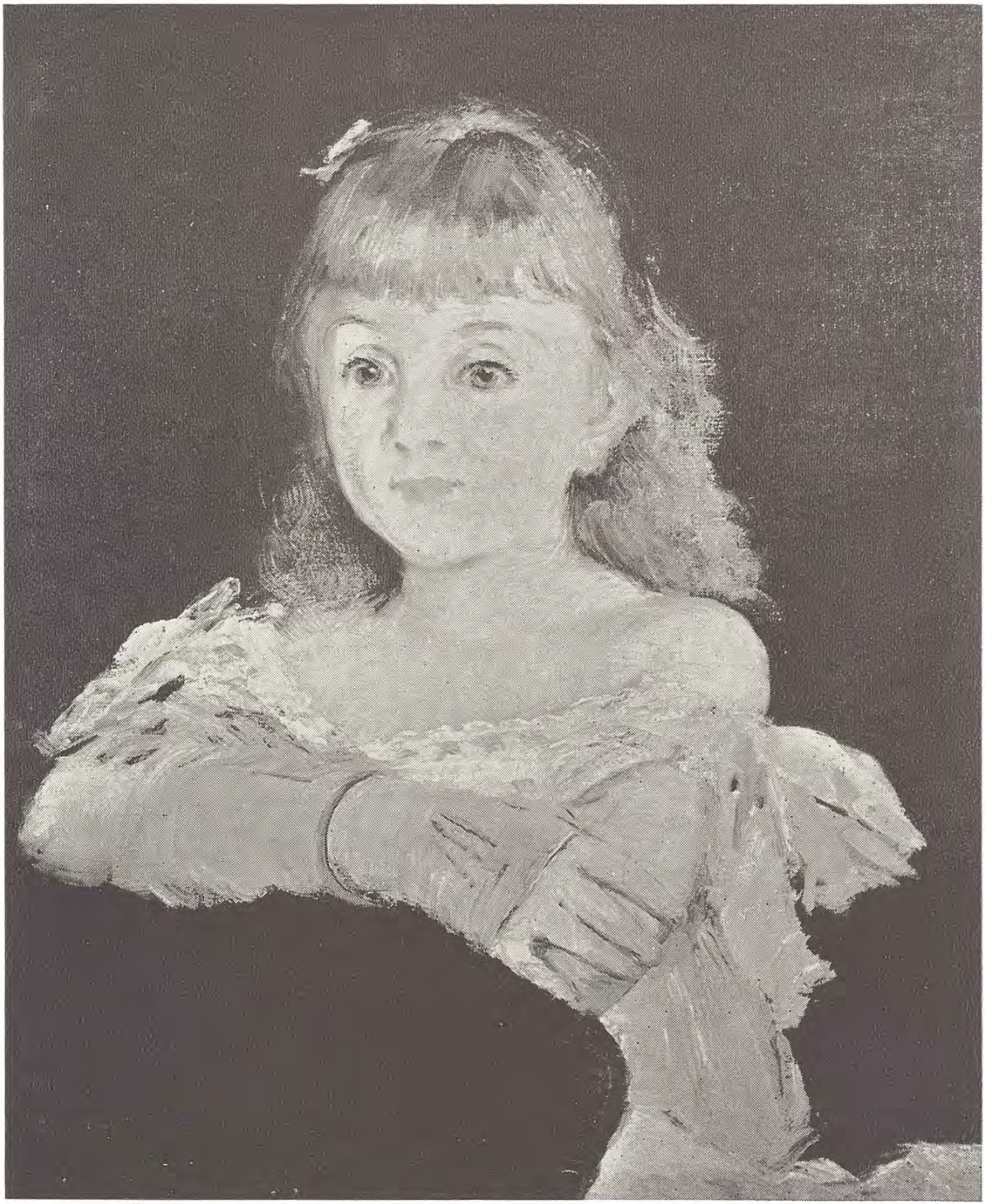


FIG. 14 PORTRAIT OF LINA CAMPINEANU
Manet (French) 1832-1883 Size: 22x18¼ in.

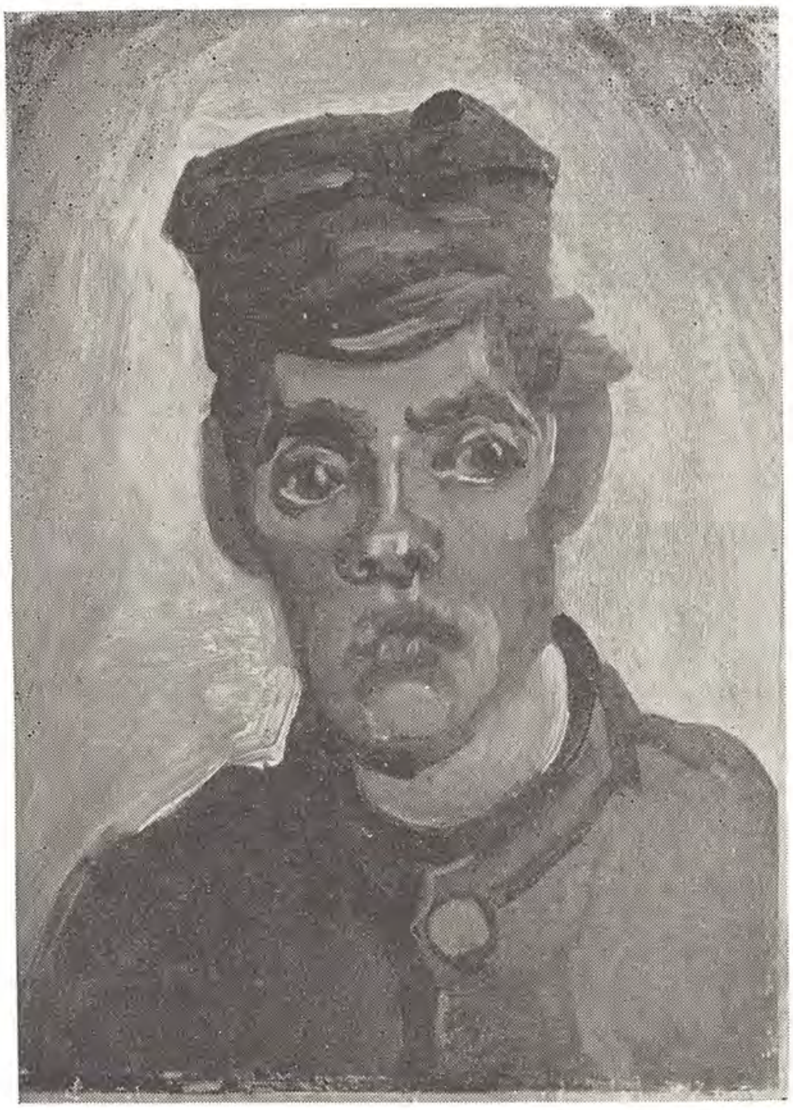


FIG. 15 HEAD OF A PEASANT
Van Gogh (French School) 1853-1890
Size: 17½x13¼ in.

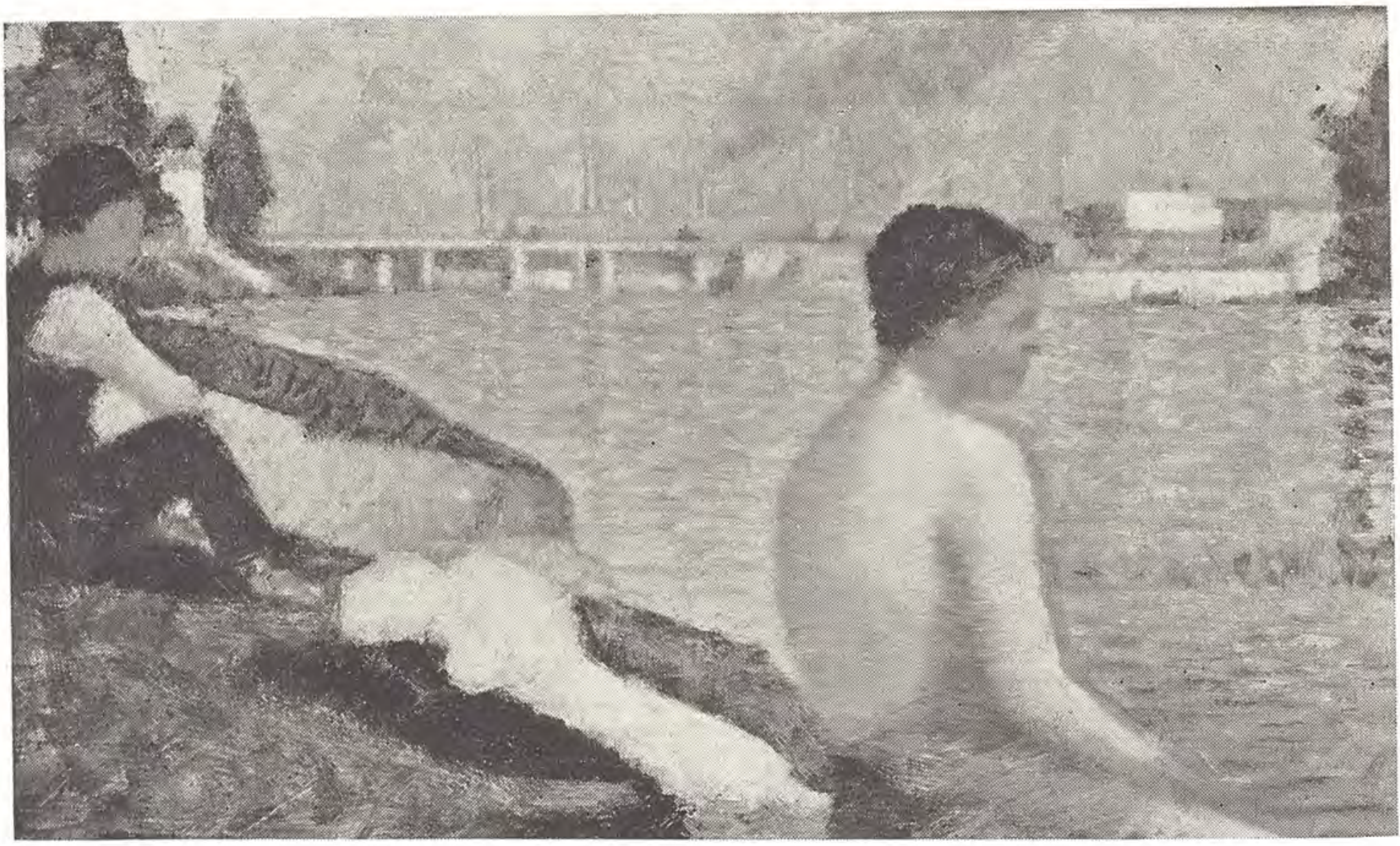


FIG. 16 STUDY FOR "THE BATHERS"
Seurat (French) 1859-1891 Size: 6¾x10½ in.

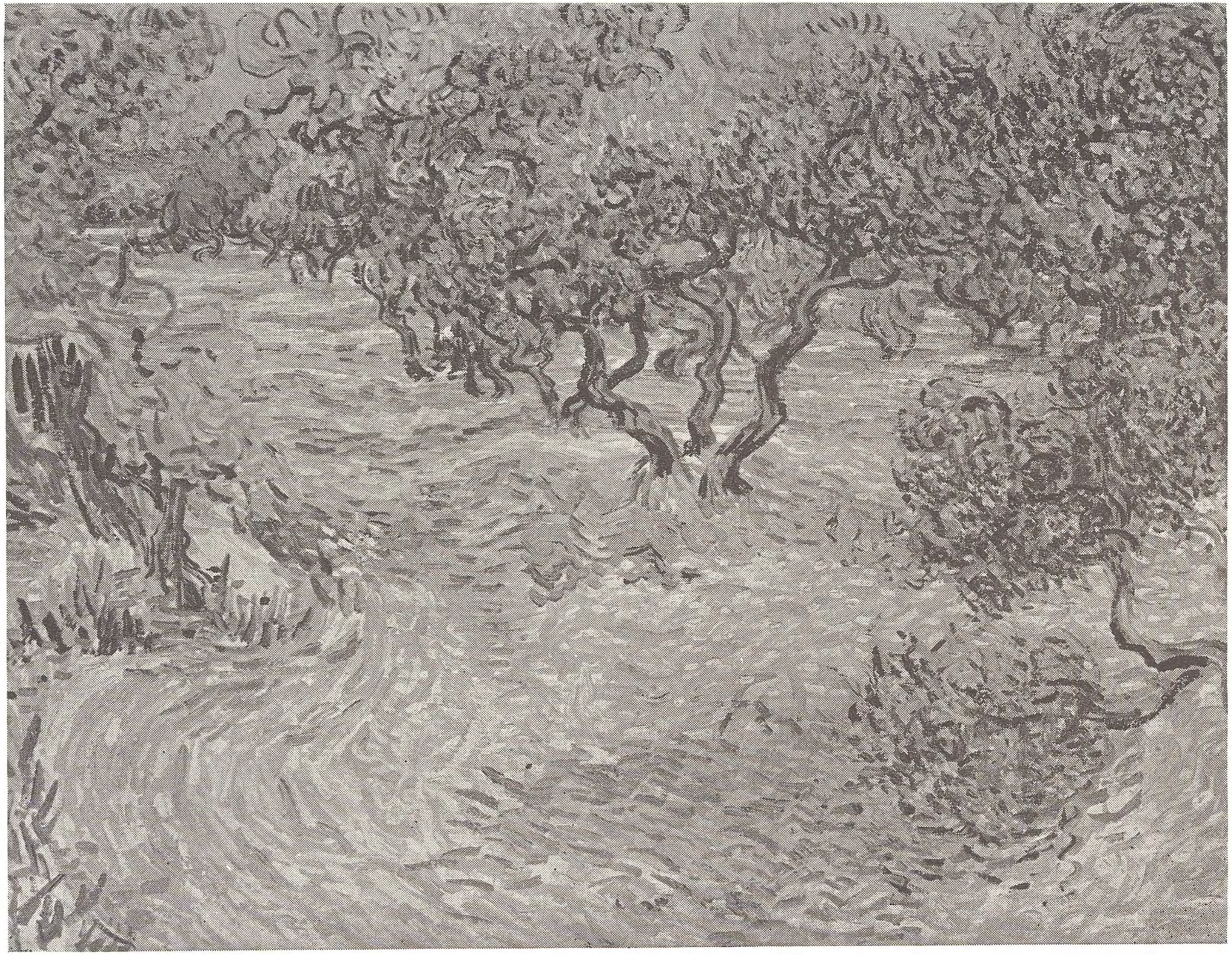


FIG. 17 THE OLIVE GROVE
Van Gogh (French School) 1853-1890 Size: 28¾x36¼ in.

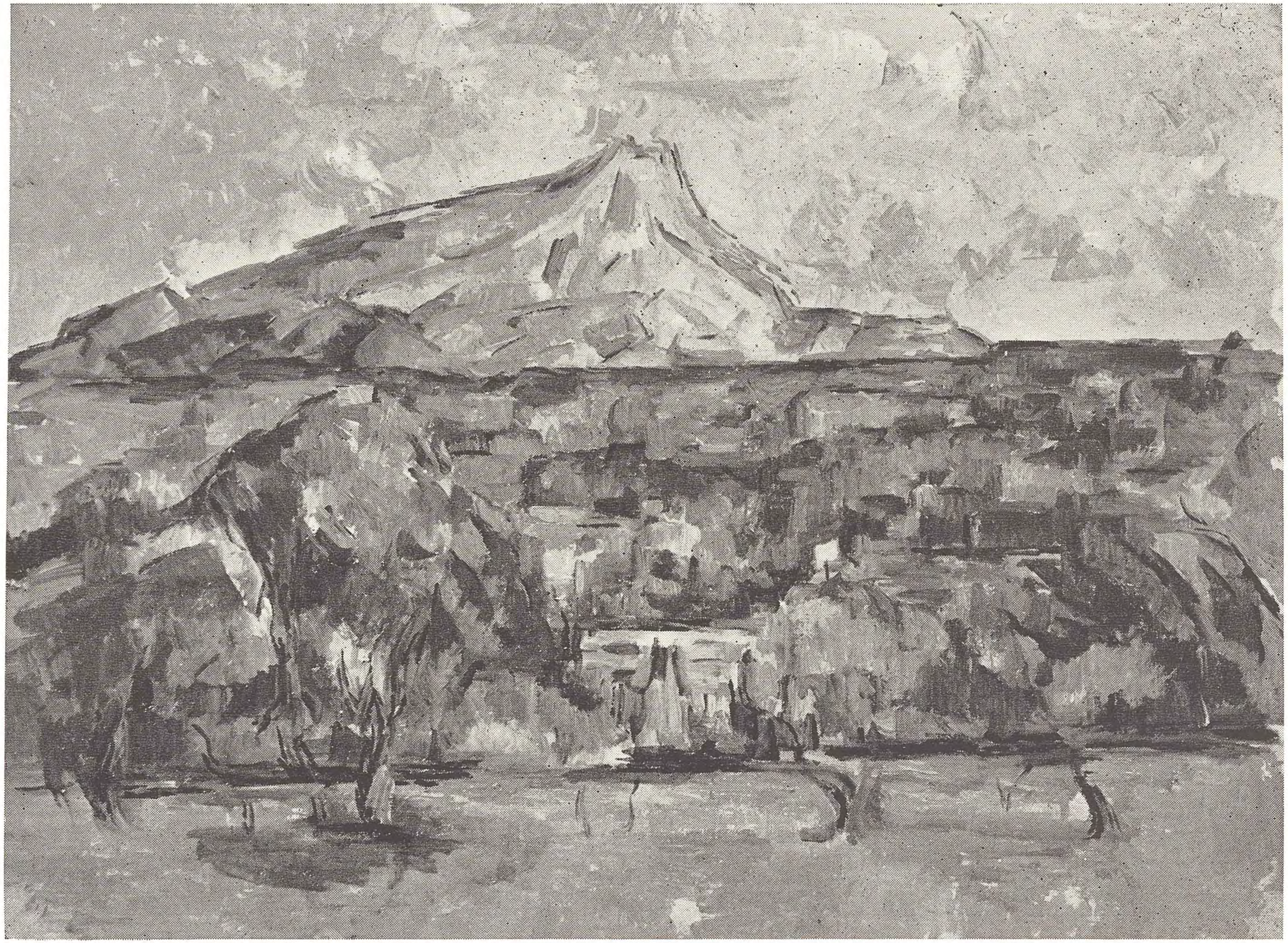


FIG. 18 LA MONTAIGNE SAINTE-VICTOIRE
Cezanne (French) 1839-1906 Size: 25½x32 in.

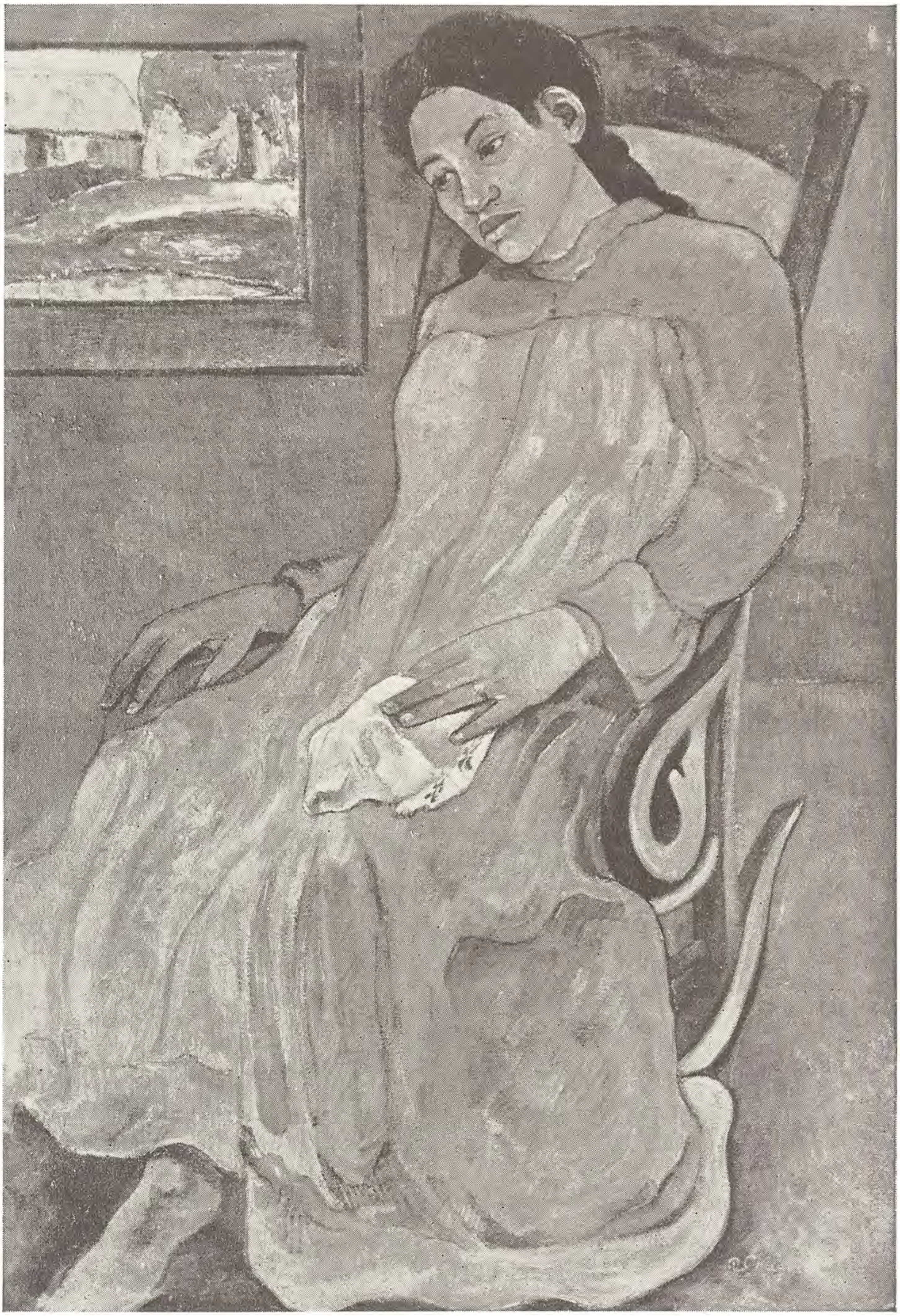


FIG. 19 REVERIE
Gauguin (French) 1848-1903 Size: 37x27 in.

THE GERMAN, FLEMISH, AND DUTCH SCHOOLS

THE Northern schools of painting were strongly realistic. Their art was based on manuscript illumination and was marked by a consummate craftsmanship, a keen observation of nature, and great attention to detail. The more fluid and brilliant oil technique was perfected here by the Van Eycks in the first part of the 15th century and the enamel-like surface which could be achieved, remained a distinctive characteristic of the north.

The German school, especialy in the Rhine Valley, was always influenced by the more mature Flemish artists and the panel of *St. George and St. Wolfgang* (Fig. 2) by the Hausbuch Master, shows the harsher realism, the touches of imagination, and the full colours that distinguish the artists of this country. Three great names emerged in the early 16th century, Dürer, Holbein, and Cranach, the latter the most German of them all. He is represented by *Gentleman with Beard* (Fig. 3) which is solid and substantial and typical of the Reformation period.

For the most part, the followers of the Van Eycks continued their minute technique and the *Vision of St. Hubert* (Fig. 4) by an anonymous Flemish artist is exquisite in its detail and colour. It is a fairly faithful copy of Dürer's print of the same subject. In the 16th century, many Northern artists came under the influence of Italy. Joos Van Cleve is represented by a small *Virgin and Child* in the native tradition and by an entirely Italianate *Madonna with Carnation* (Fig. 5) in which the rich colours are combined with the fuller, more lovely forms of the south. An unique expression is the kindly humour and understanding of the peasant in the works of the Elder Breughel. His son, Pieter Breughel, is represented by a finely composed *Harvest Scene* (Fig. 10) and two panels of the *Bride* and *Groom* in which we see the same satire entirely without malice.

The greatest master of the Flemish school, Rubens, painted the arresting *Portrait of Old Parr* (Fig. 6) in which is seen the full colour he adopted from the Venetians and his swift and telling brush work.

The Reformation split Flanders and Holland and separate schools developed. That of Flanders remained Catholic, aristocratic, and opulent, while the Dutch, embracing Protestantism, turned to genre scenes, still-life, and landscape. The *Altarpiece of the Resurrection* (Fig. 7) from the Engelbrechtsen Atelier still shows a Flemish influence yet there is a solid balance of realism, subtle colouring, and due prominence of the donors.

Rembrandt, philosopher and lover of humanity, still remains one of the greatest names in the history of painting, and his superb *Youth with a Black Cap* (Fig. 8) sums up his contributions in light, technique, and character study. The popular Frans Hals was almost impressionistic in his free, dashing brushstroke and his *Portrait of a Gentleman* (Fig. 9) is from his late, more sober period. The Dutch loved nature and their landscapes were a strong influence on other schools. *Road Through the Woods* (Fig. 11) by Hobbema is typical with its majestic trees and fine skies. The artists of Holland excelled in still-life, which they painted for the sheer joy of the passages of varying textures. *Flower Piece* (Fig. 12) by Van Huysum and *Still Life* (Fig. 13) by Pieter de Ring are characteristic in their fidelity and miniature-like technique.

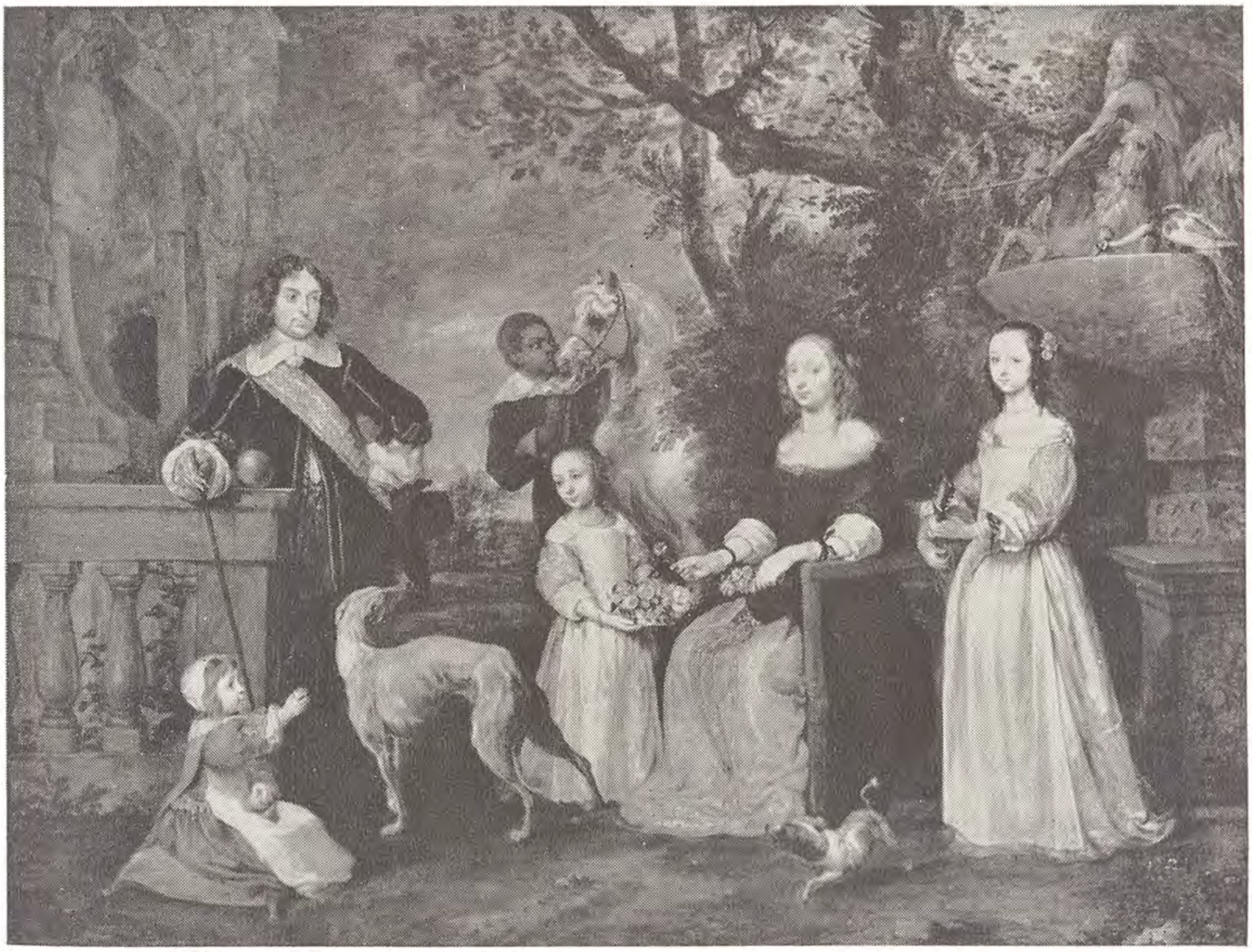


FIG. 1 FAMILY PORTRAIT IN LANDSCAPE
Coques (Flemish) 1614-1684 Size: 23x32 in.

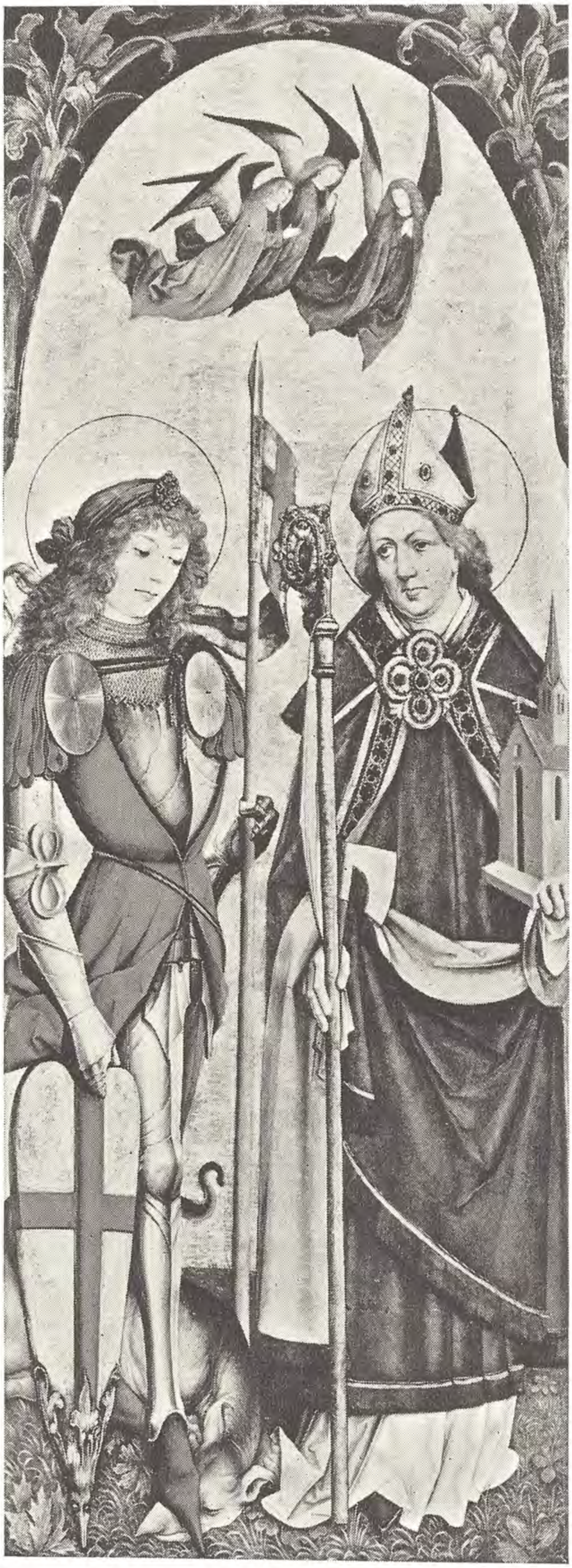


FIG. 2 SAINT GEORGE AND SAINT WOLFGANG

Master of the Hausbuch (German)

Late 15th Century Size: 70x26½ in.

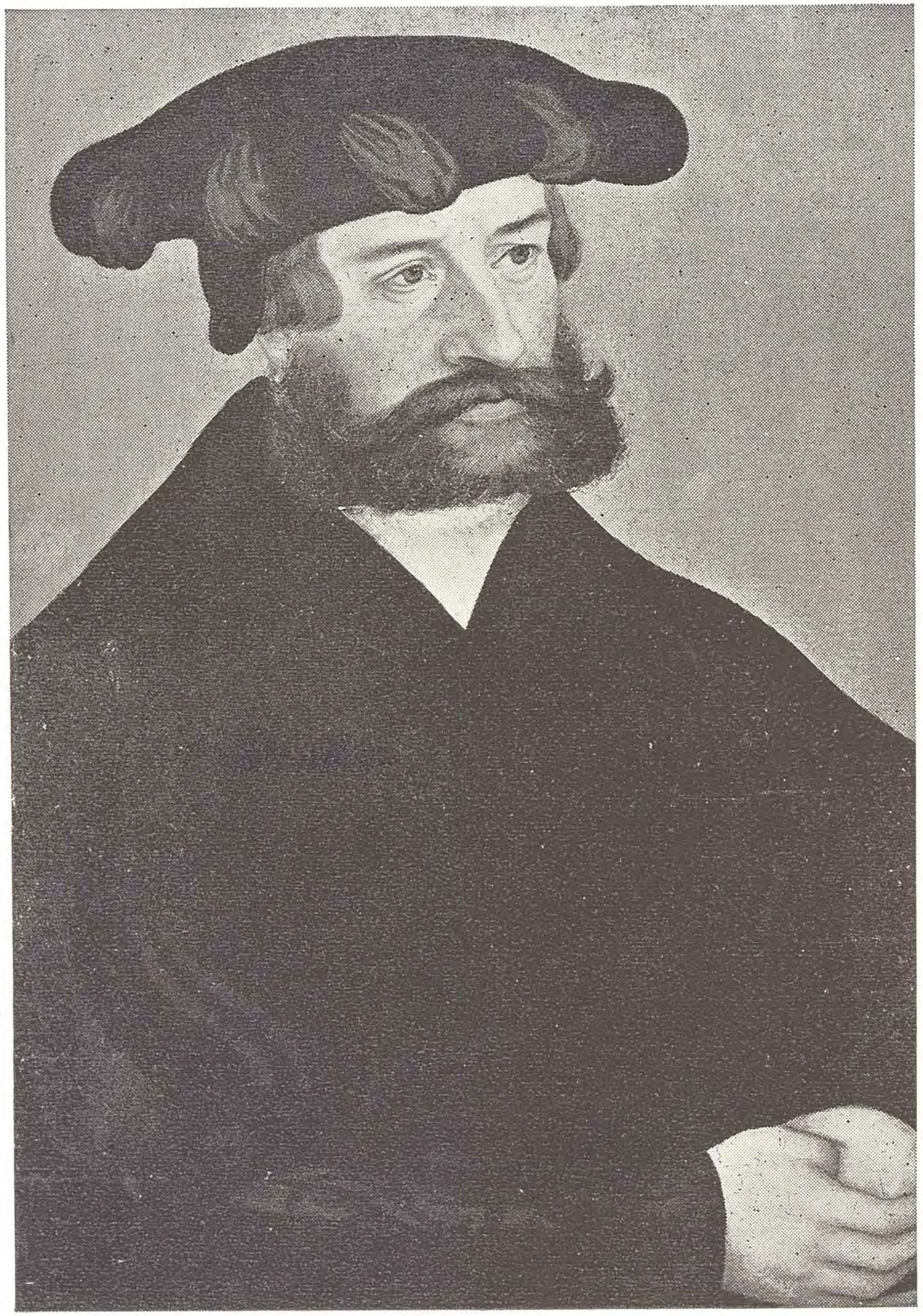


Fig. 3 PORTRAIT OF A BEARDED MAN
Cranach (German) 1472-1553   Size: 19¾x14⅜ in.

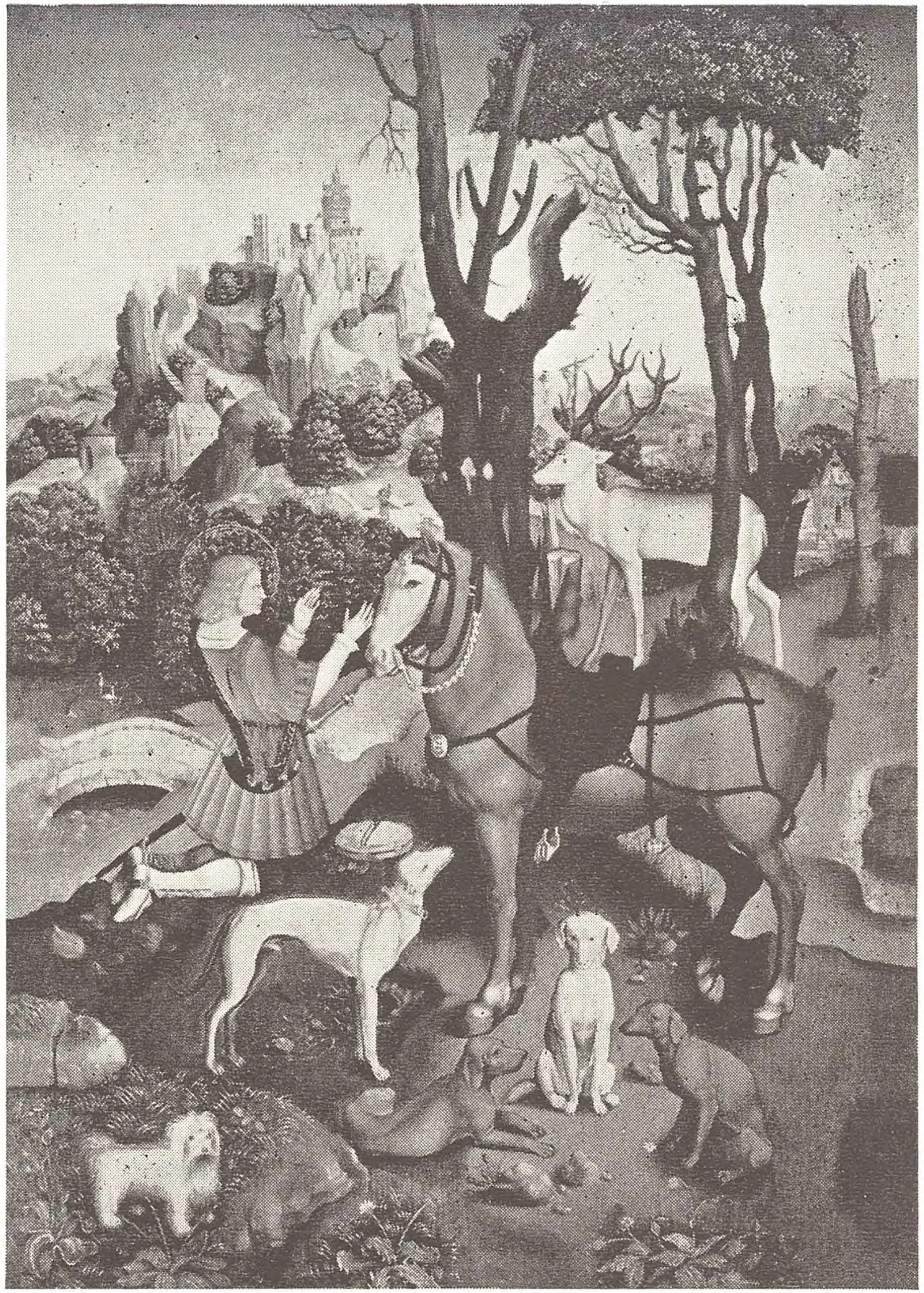


Fig. 4 THE VISION OF SAINT HUBERT
Circle of Joachim Patiner (Flemish) ca. 1510
Size: 17¼x12¼ in.

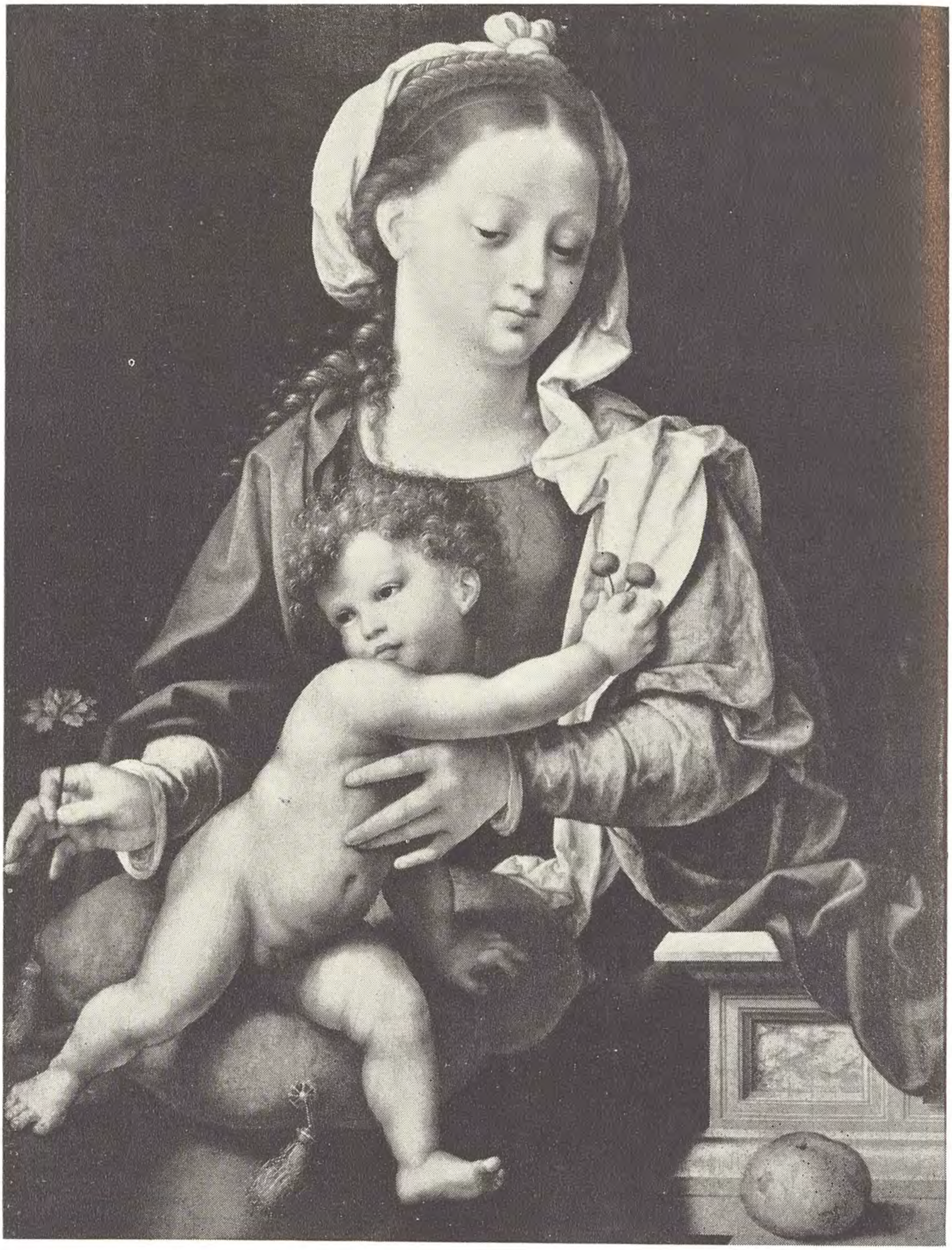


FIG. 5 MADONNA WITH THE CARNATION
Van Cleve (Flemish) 1485-1540 Size: 24⅛x18¼ in.

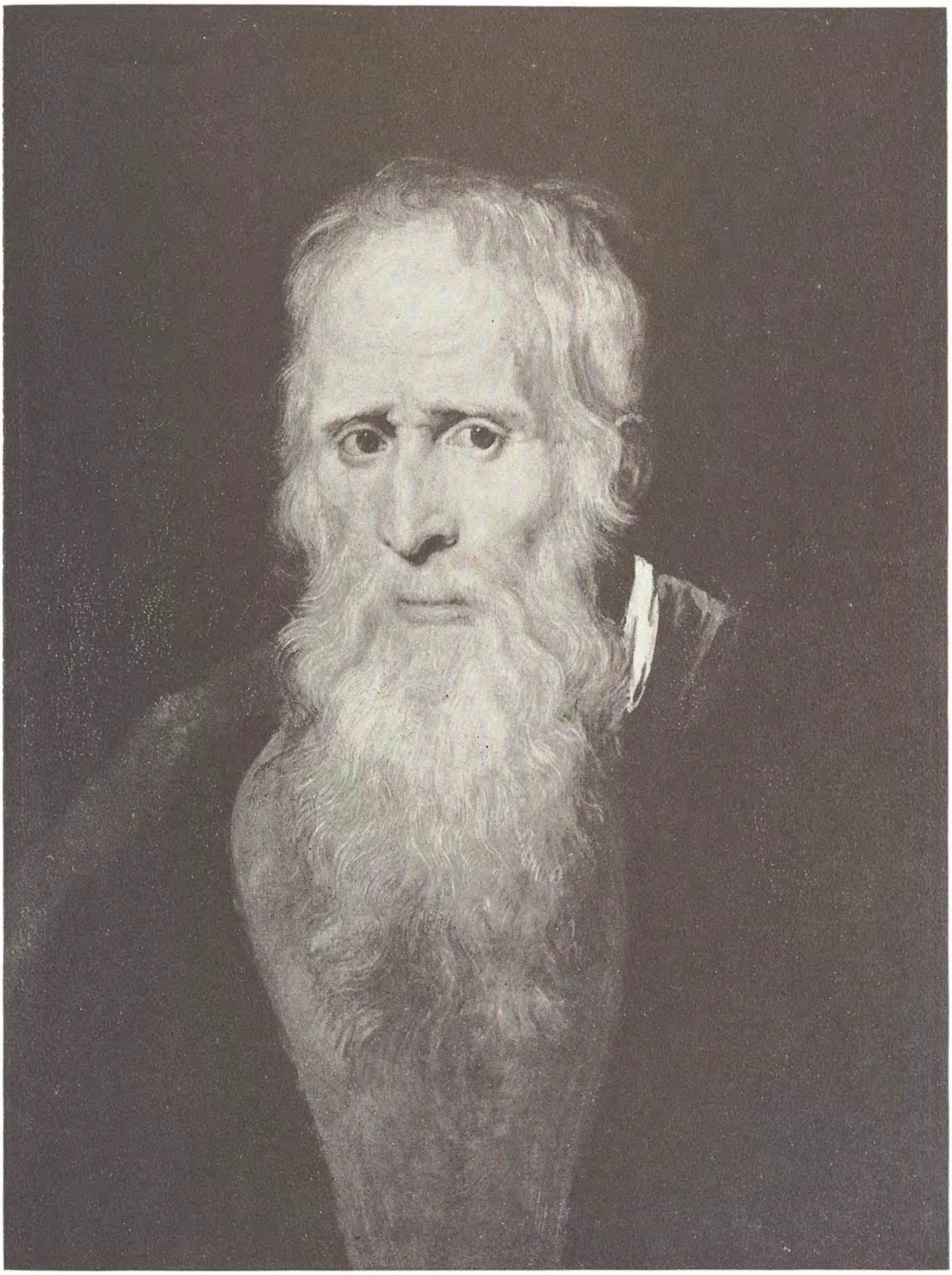


FIG. 6 PORTRAIT OF OLD PARR
Rubens (Flemish) 1577-1640 Size: 25½x19¾ in.

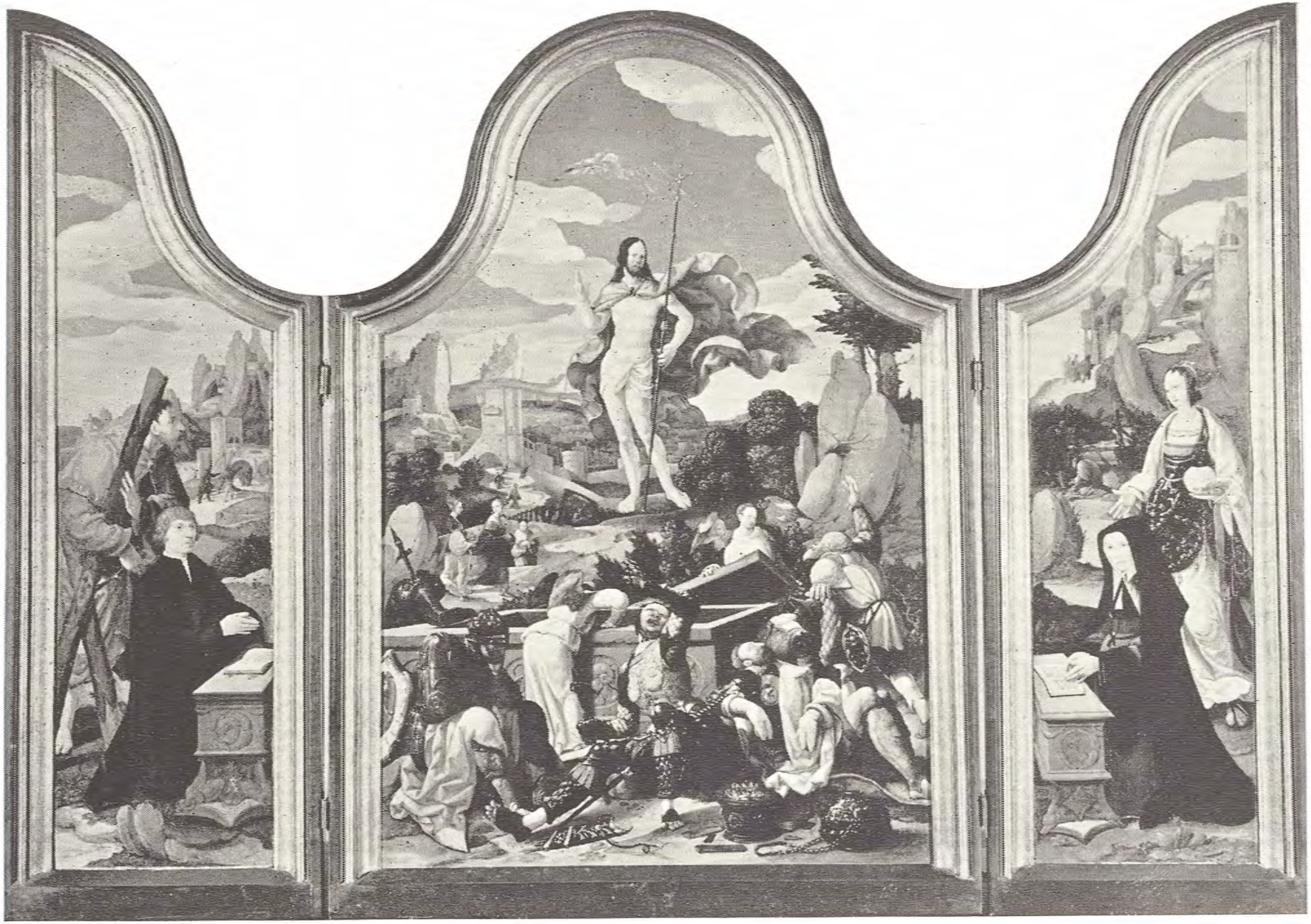


Fig. 7 THE RESURRECTION - ALTAR TRIPTYCH
Circle of Engelbrechtsen (Dutch) Early 16th Century Size: 50½x70 in. over all

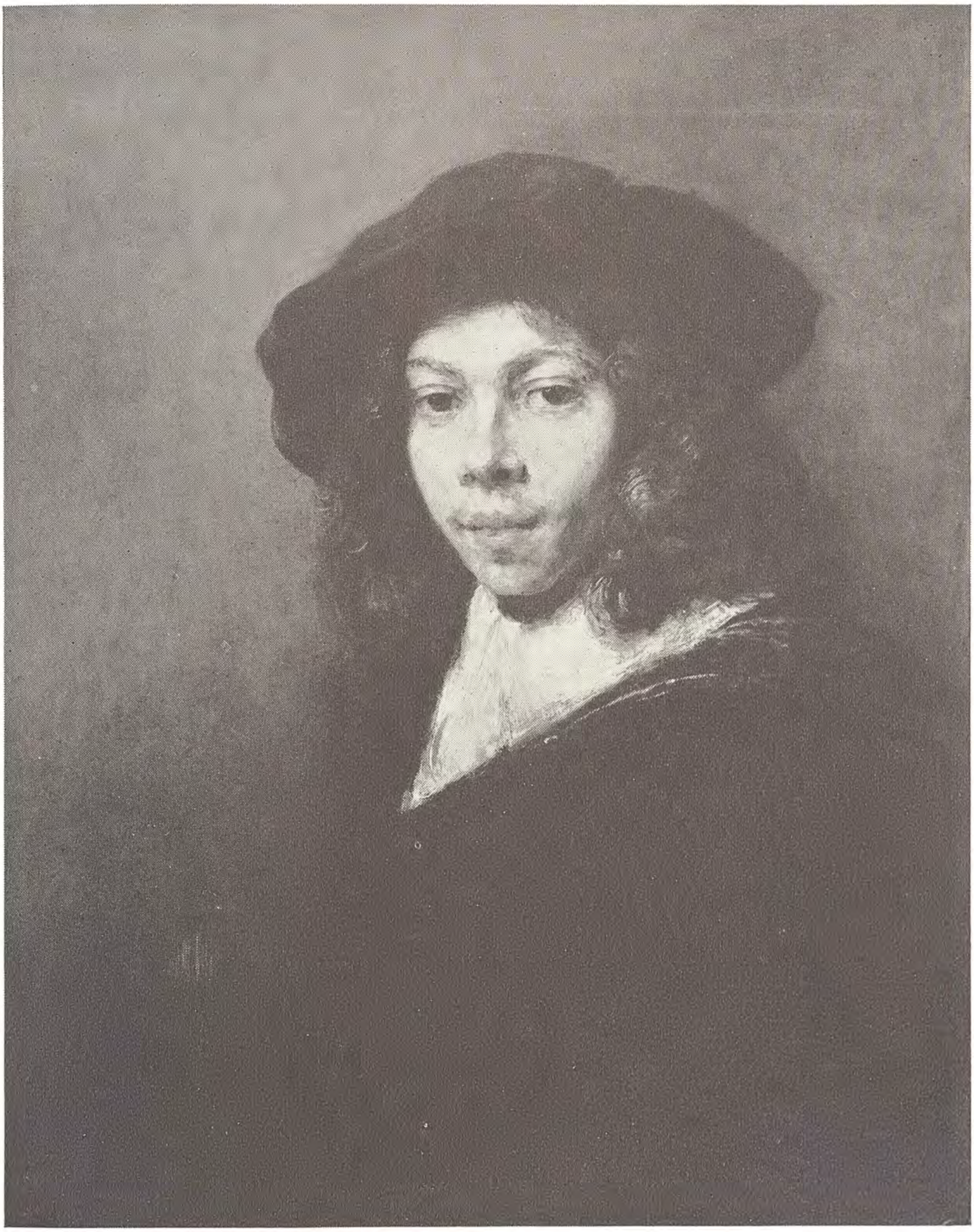


FIG. 8 YOUTH WITH A BLACK CAP
Rembrandt (Dutch) 1606-1669 Size: 32x25⅜ in.

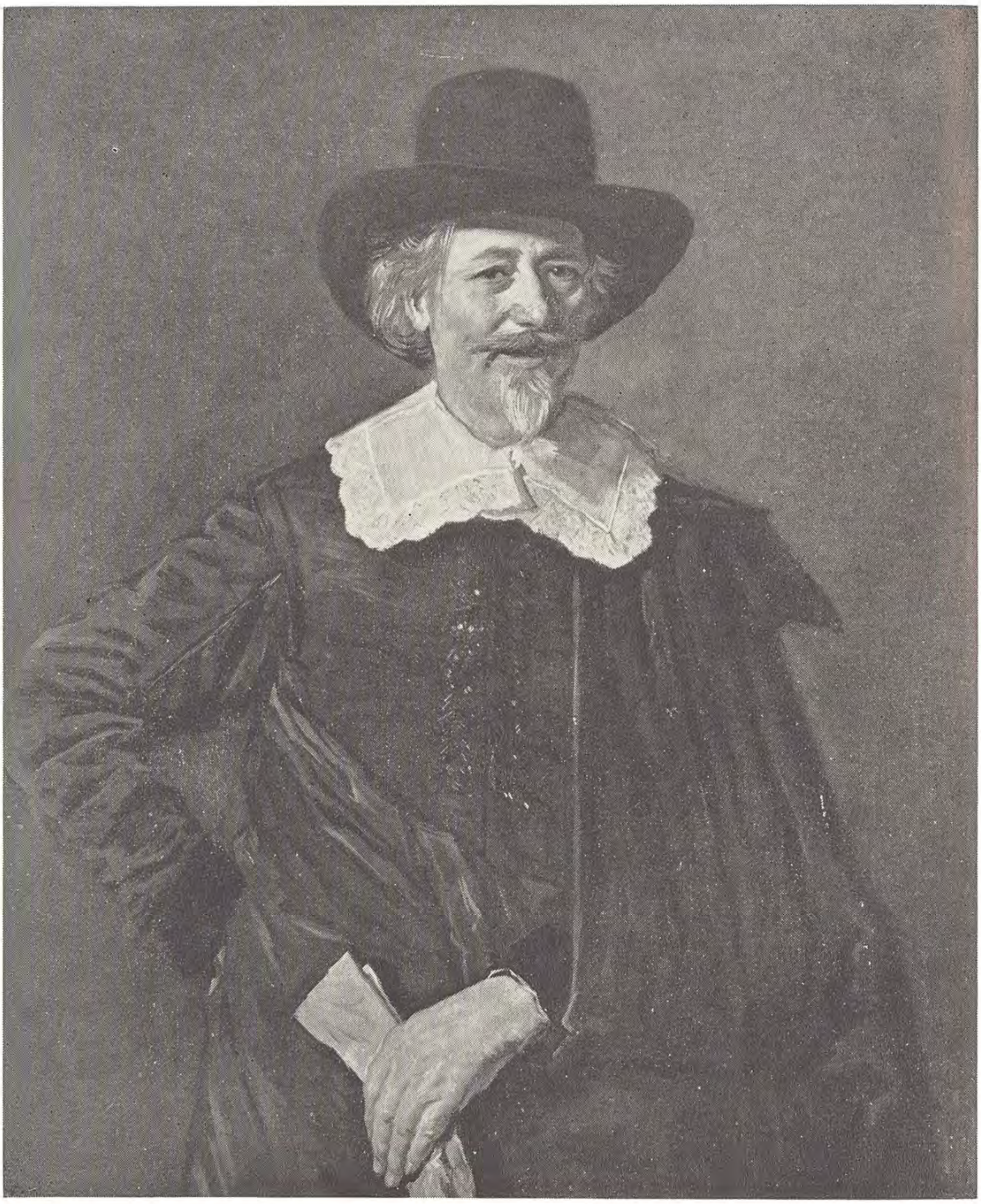


FIG. 9 PORTRAIT OF A GENTLEMAN
Hals (Dutch) 1584-1666 Size: 41¼x35½ in.

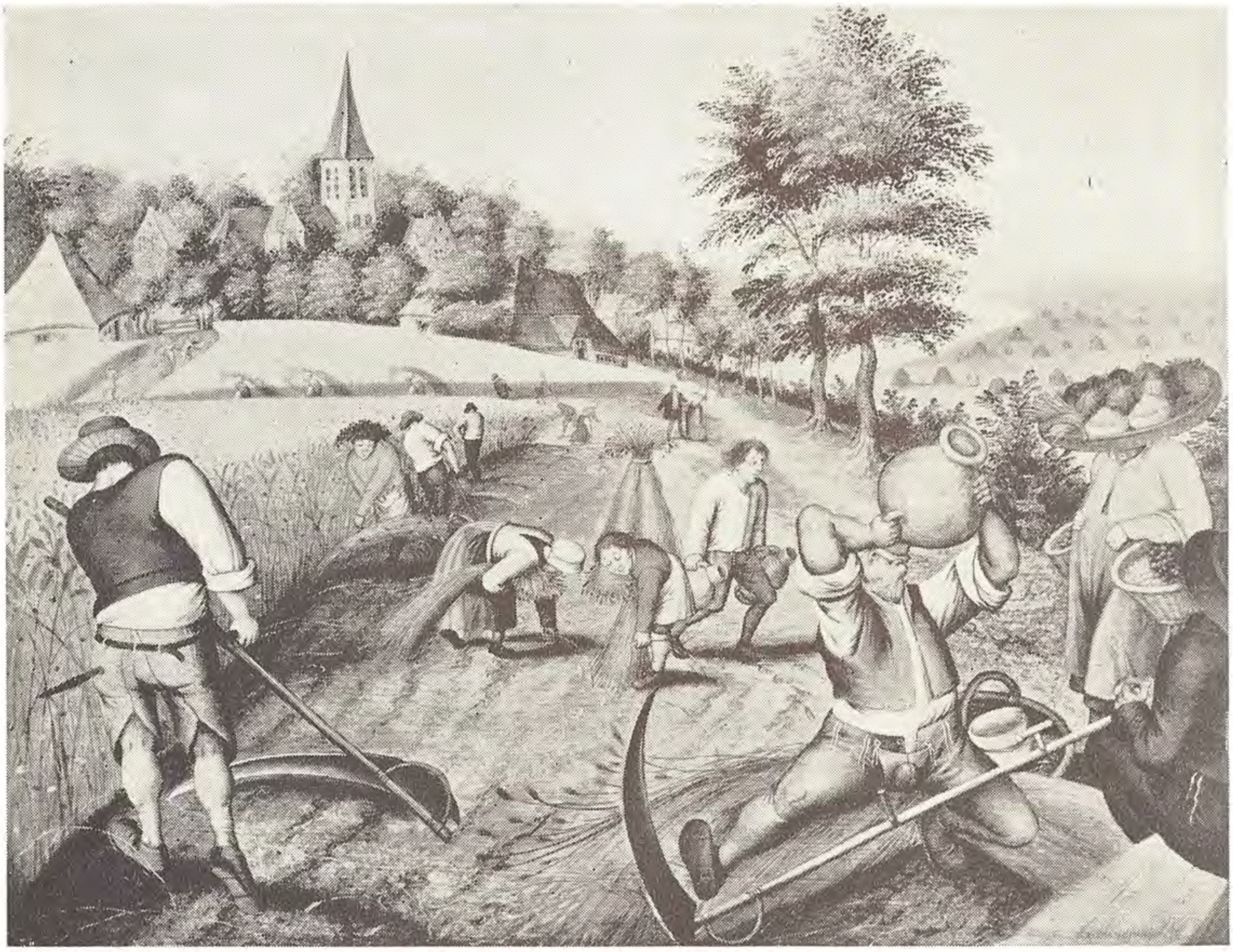


FIG. 10 HARVESTING SCENE
Brueghel, T.Y. (Flemish) 1564-1637 Size: 17¼x23 in.

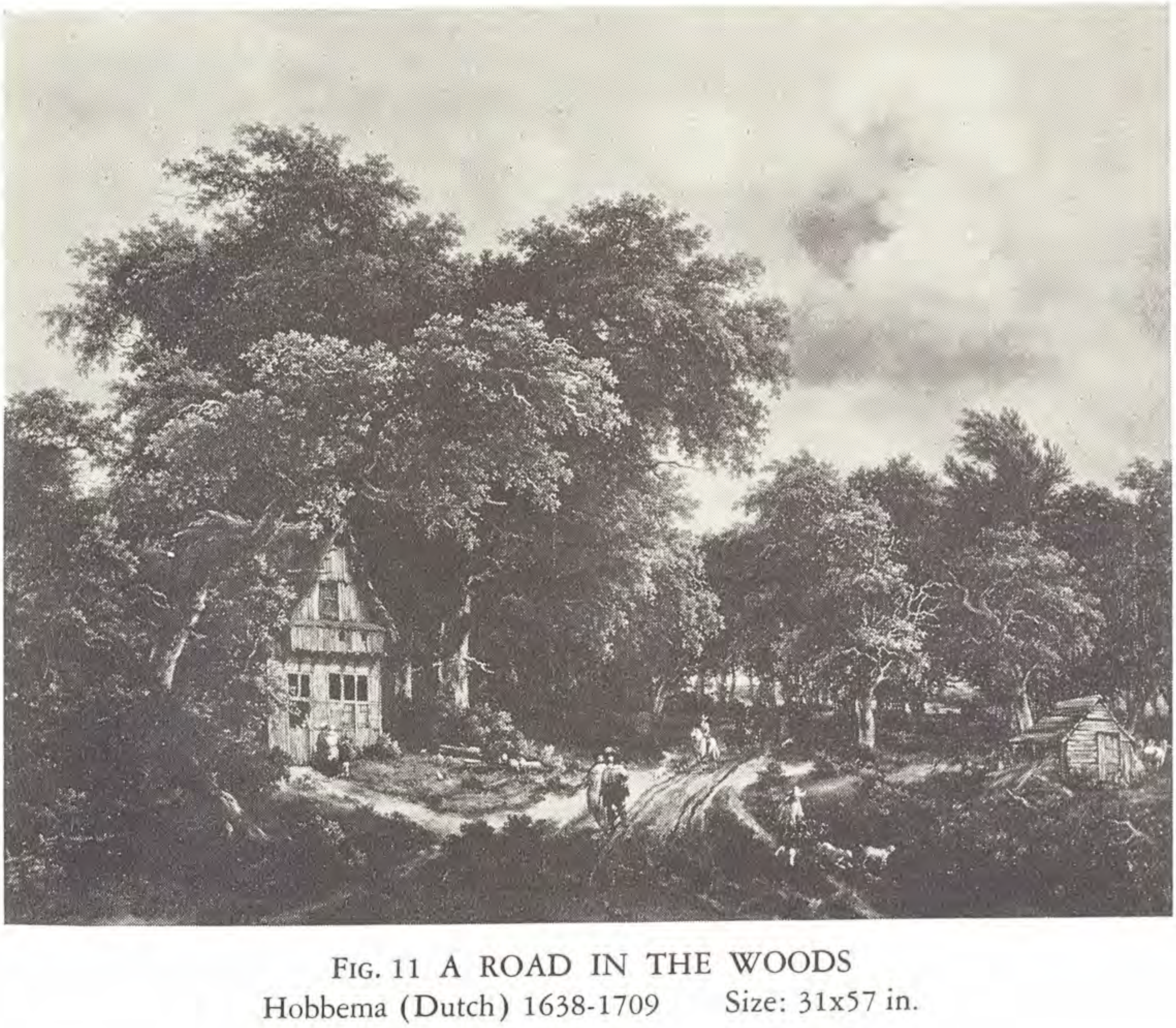


FIG. 11 A ROAD IN THE WOODS
Hobbema (Dutch) 1638-1709 Size: 31x57 in.

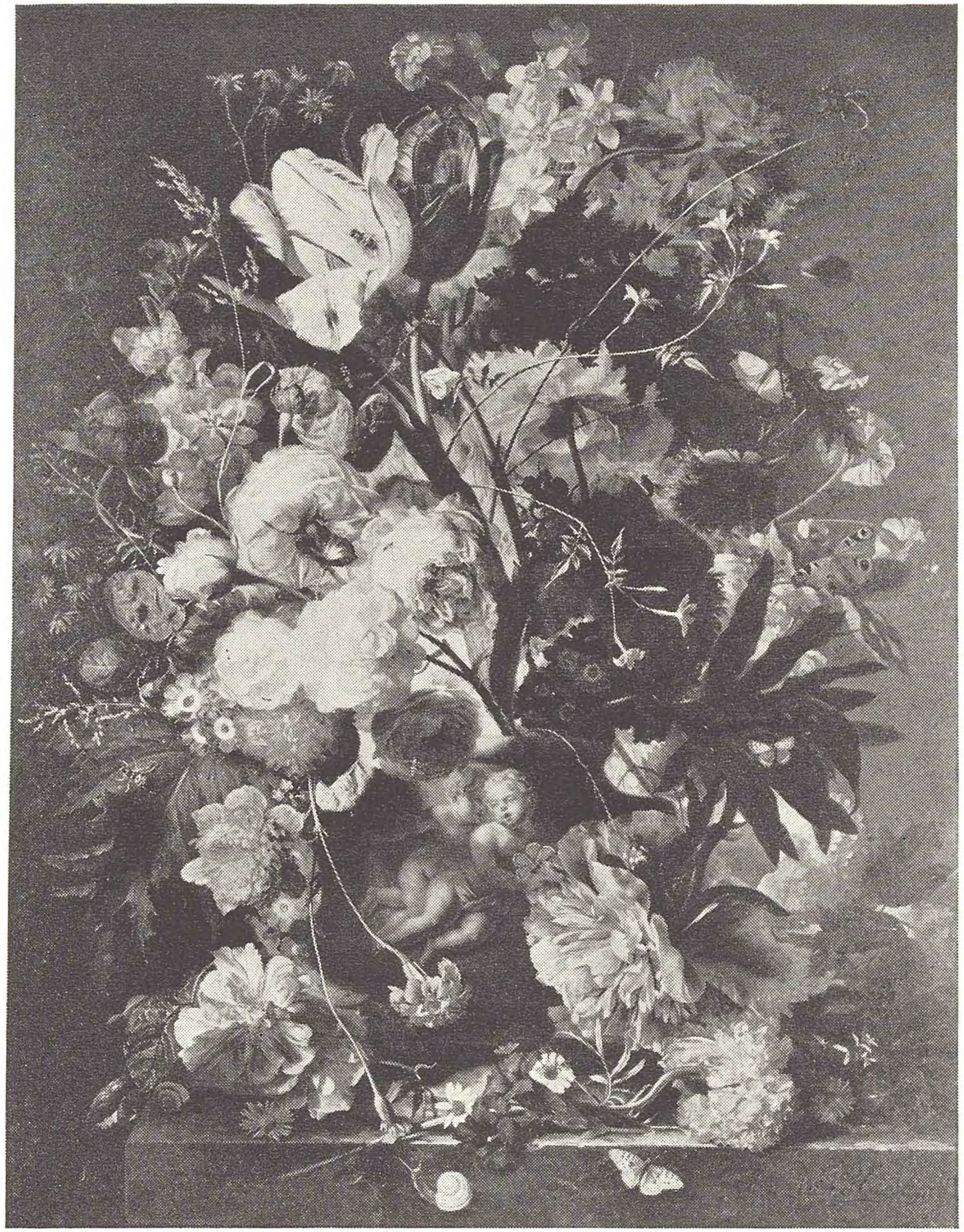


Fig. 12 FLOWER PIECE
Huysum (Dutch) 1682-1749 Size: 31x23½ in.

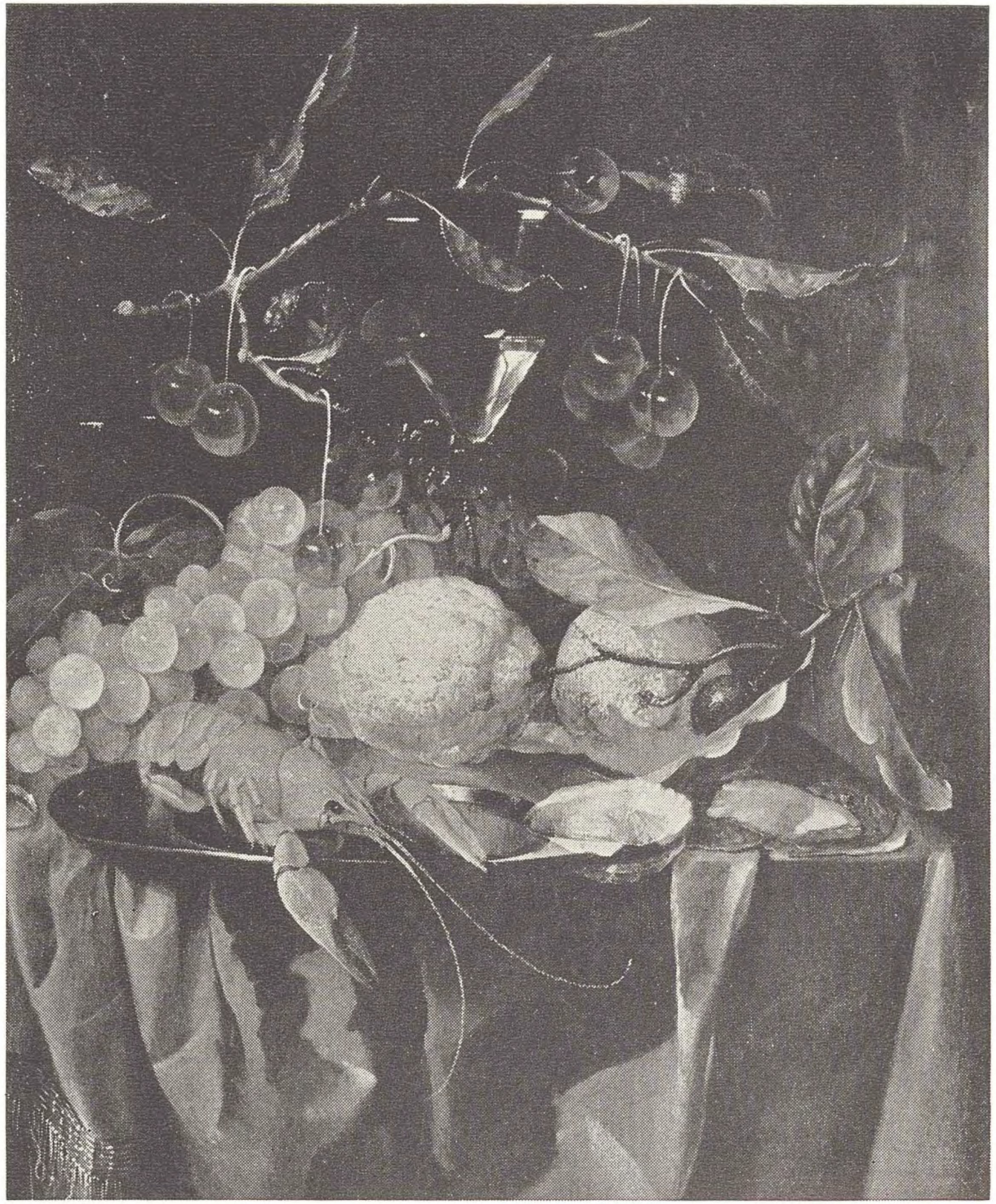


Fig. 13 STILL LIFE
Ring (Dutch) 1615-1660 Size: 17x14½ in.

THE ENGLISH SCHOOL

ENGLAND developed a fine school of miniature painting in the Middle Ages but it was not until the 18th century that a truly native school of painting matured. Aristocratic and somewhat artificial, it reflected the influence of Van Dyke and his pupil Lely, though Hogarth remained stolidly British in spite of his Venetian-like figures. The progression of often empty and uninspired portraits cannot detract from the truly fine painting of the best artists of this century.

Gainsborough, whose fashionable clientele demanded portraits, preferred to paint his native Suffolk and *Repose* (Fig. 1), his favorite landscape, shows his ability to catch the calm beauty of the English countryside. His follower, Hoppner, was less gifted but at times rose to greatness as in his arresting *Lady Fitzgerald* (Fig. 2) in which he depicts this dashing beauty with a mastery of pigment and colour. Raeburn painted with a Scotch fidelity and time has ranked him the finest portraitist of his country. An early pair, *Lord and Lady Abercrombie,* are straightforward and sincere, but in *Master MacKenzie* (Fig. 3) he achieves one of his most sensitive and appealing canvases.

The most important contribution of England in the field of painting was in landscape and here Turner was foremost in his influence on the French and the Impressionist movement. His *Fish Market on Hastings Beach* (Fig. 4) is an early example but is full of the promise of his later colour, light, and knowledge of the phenomena of nature. In spite of his untimely death, Bonington, too, left a lasting impression on the painting of his own country and on that of France, and *View of Boulogne* (Fig. 5) is marked by the silvery luminosity and the fidelity to nature seen in his best works.

Characteristic examples by other artists fill out the representation of this school. Of particular interest is an appealing *Portrait of Sir Richard Springnell* by the Anglo-Dutch painter, Sir Peter Lely, and a characteristic *Family Group in Garden* by John Zoffany with the charming accessories always found in the work of this artist. *Portrait of George Ashby* by Sir Joshua Reynolds has been engraved and in his spirited *The Wreck,* George Morland has caught the drama of the sea and seems to anticipate some of the French romanticists.

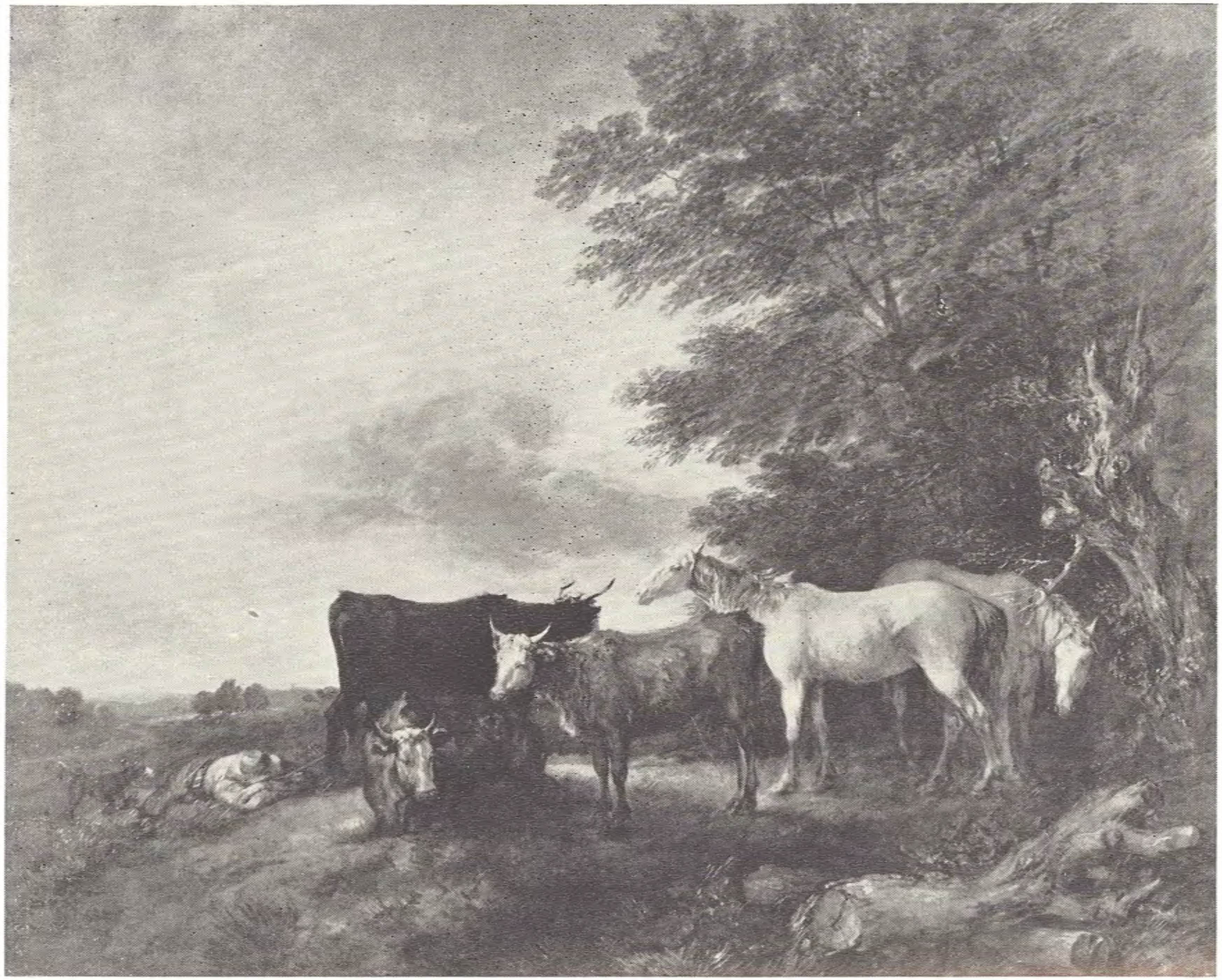


FIG. 1 REPOSE
Gainsborough (English) 1727-1788 Size: 48¼x59 in.

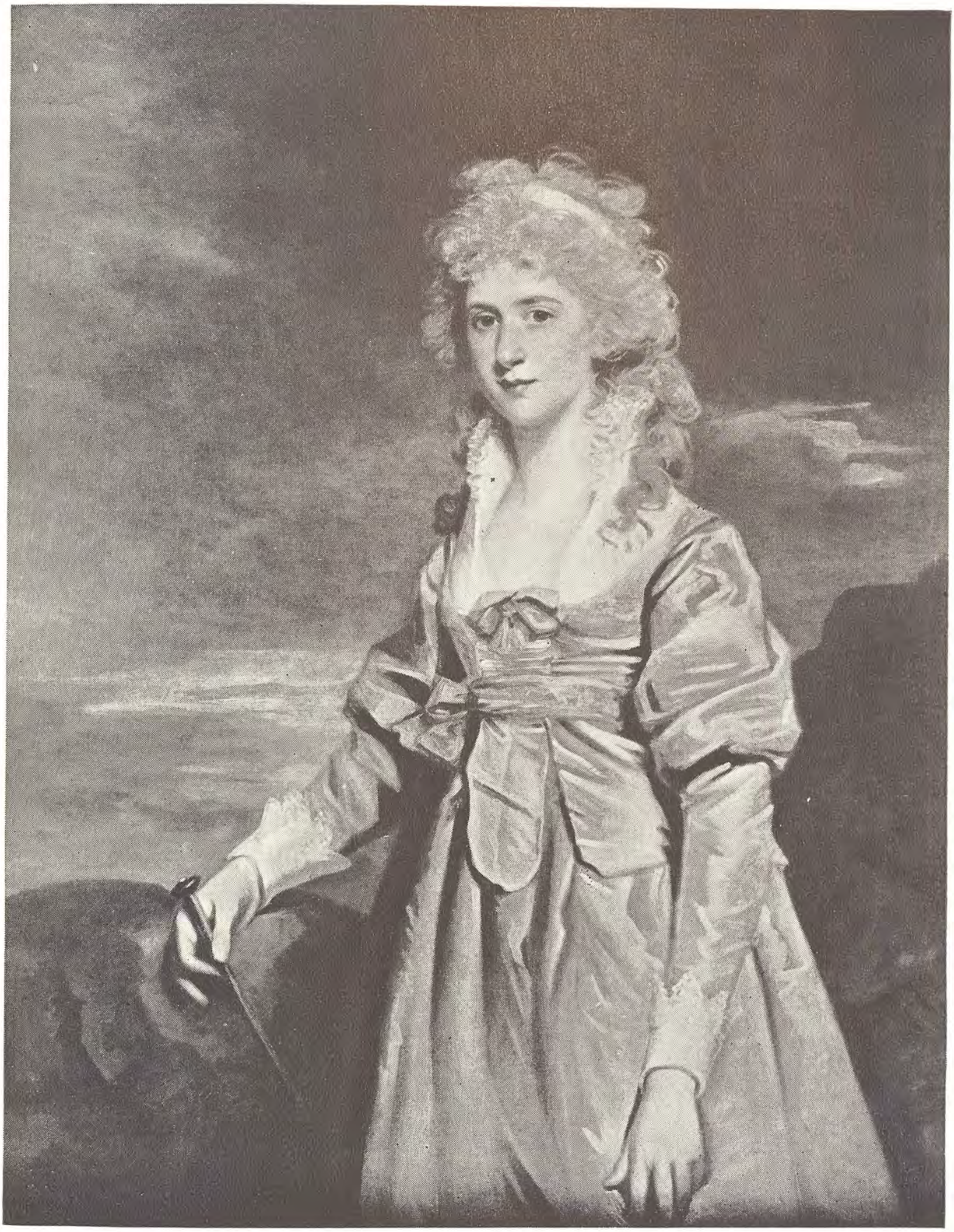


FIG. 2 LADY FITZGERALD
Hoppner (English) 1758-1810 Size: 50¼x40¼ in.

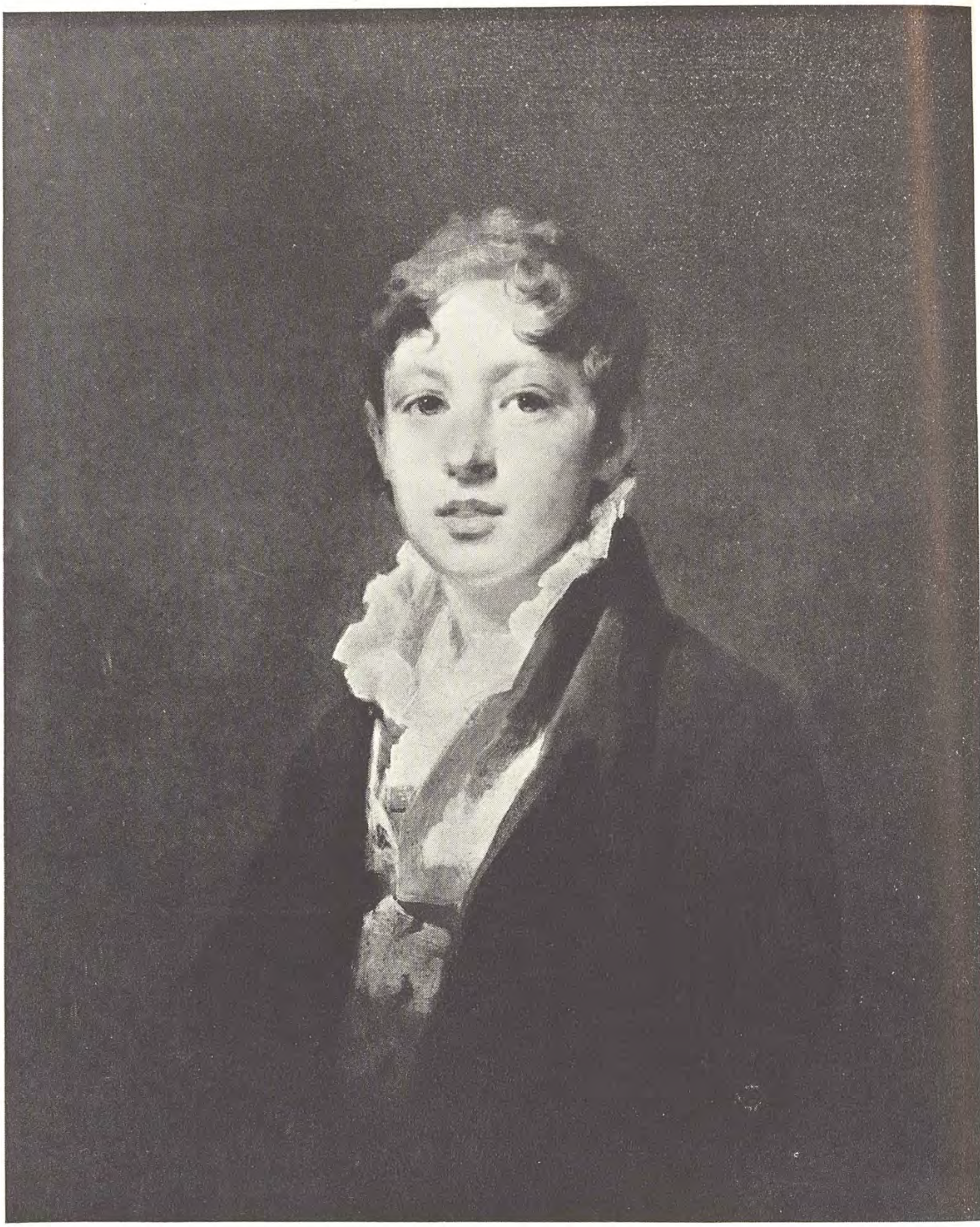


FIG. 3 MASTER ALEXANDER MACKENZIE
Raeburn (Scotch) 1756-1823 Size: 30x25 in.

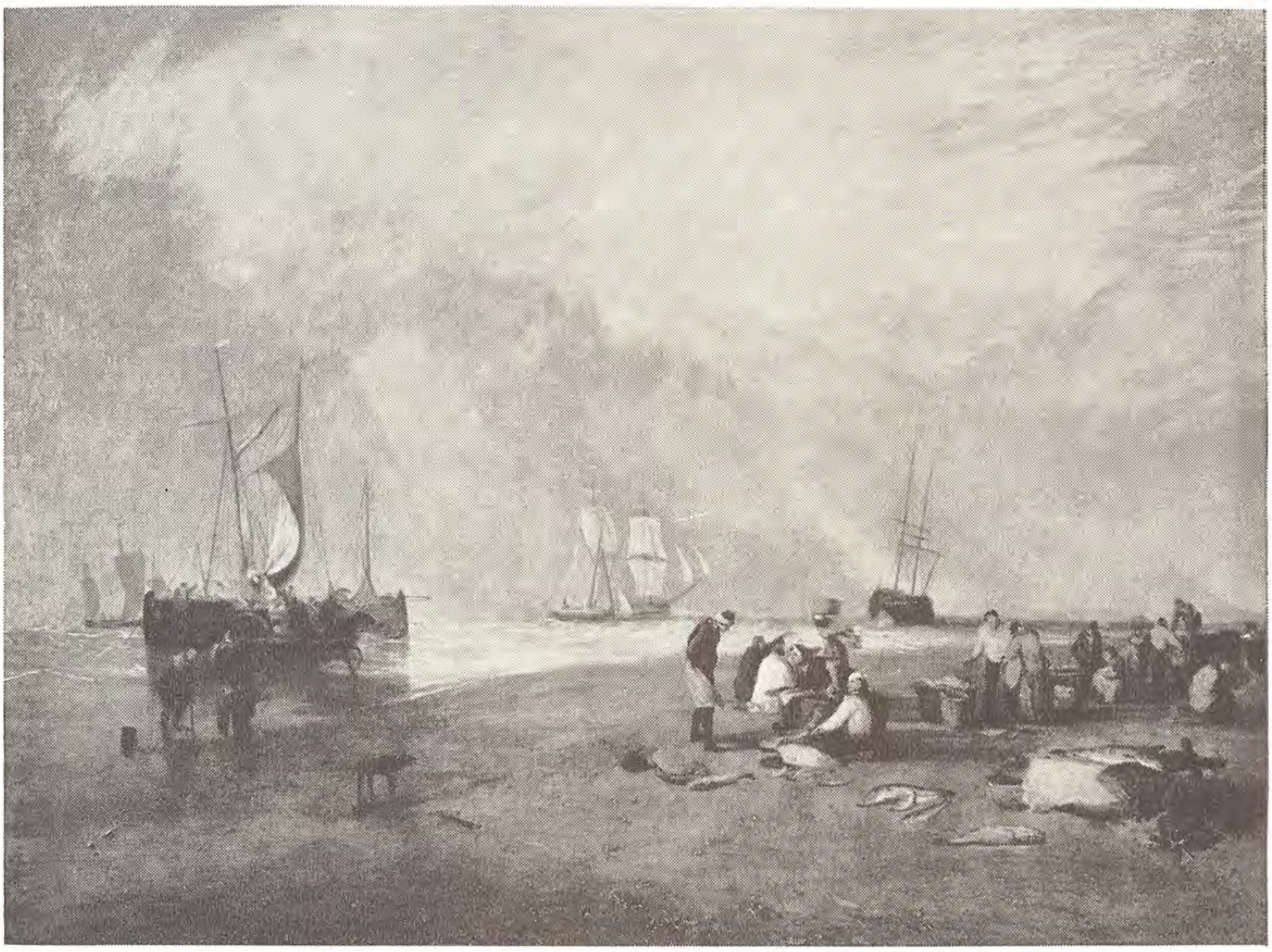


FIG. 4 THE FISH MARKET AT HASTINGS BEACH
Turner (English) 1775-1851 Size: 36x48¼ in.

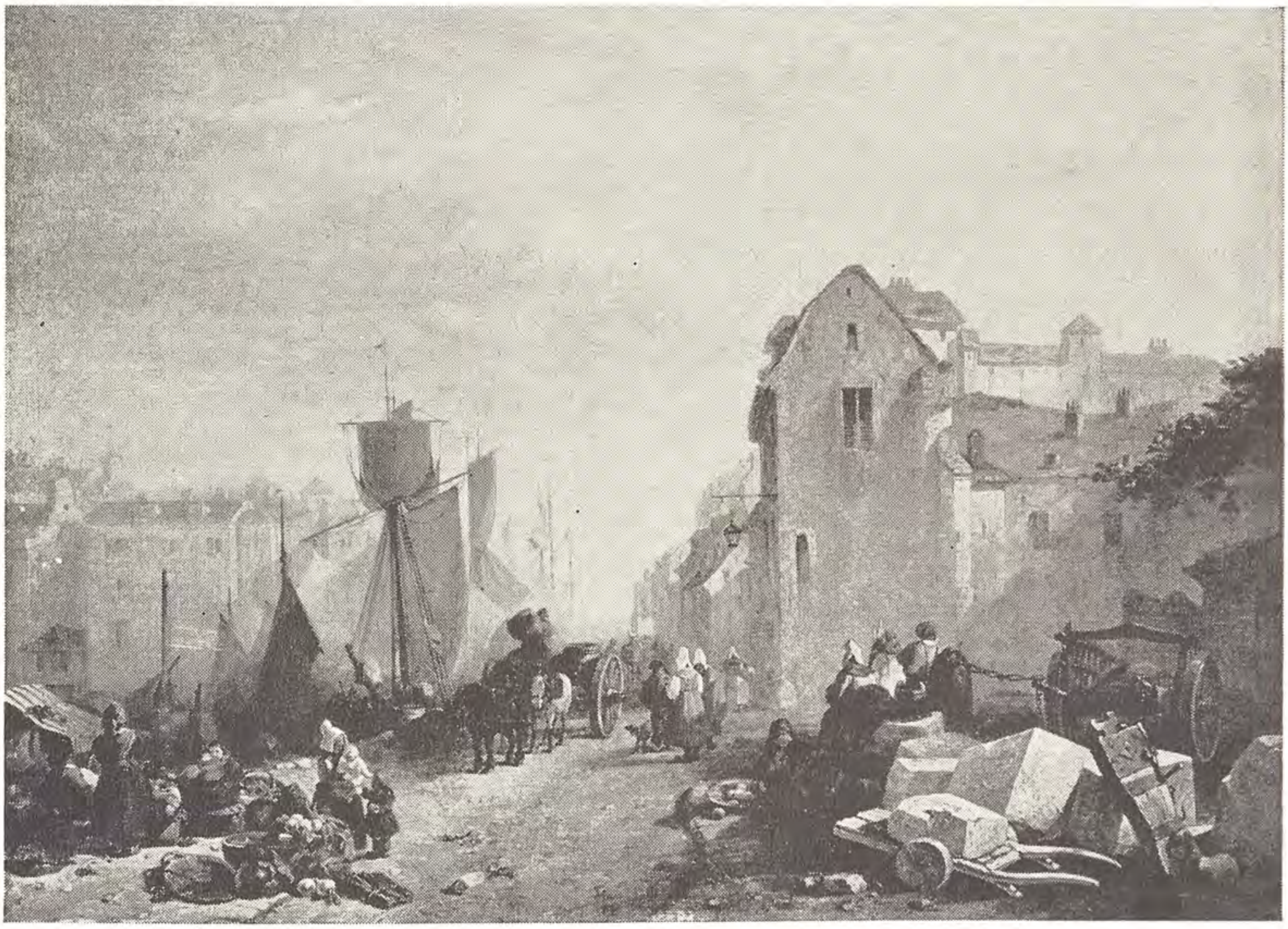


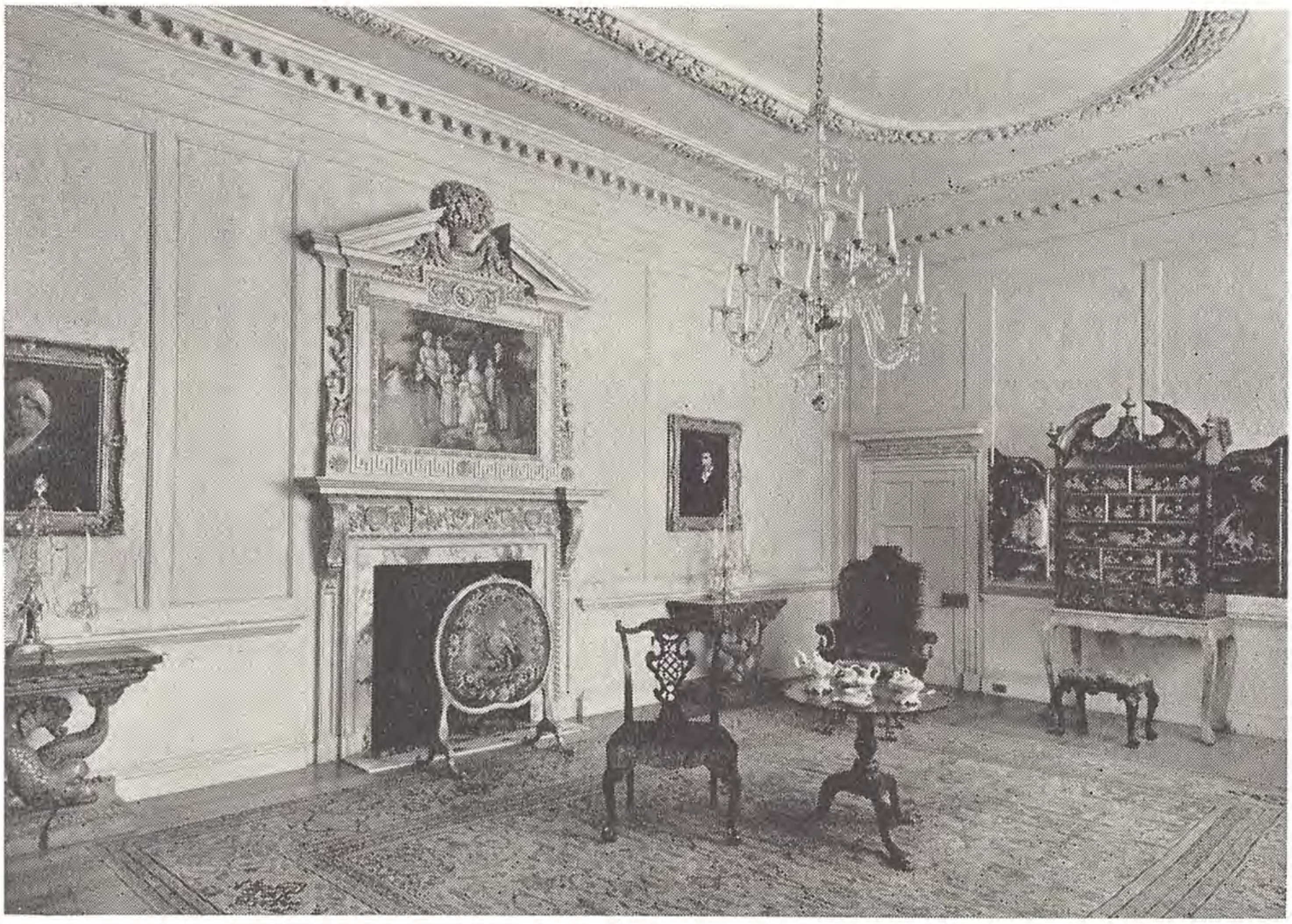
FIG. 5 VIEW IN BOULOGNE
Bonington (English) 1801-1828 Size: 18x24 in.

EUROPEAN DECORATIVE ARTS

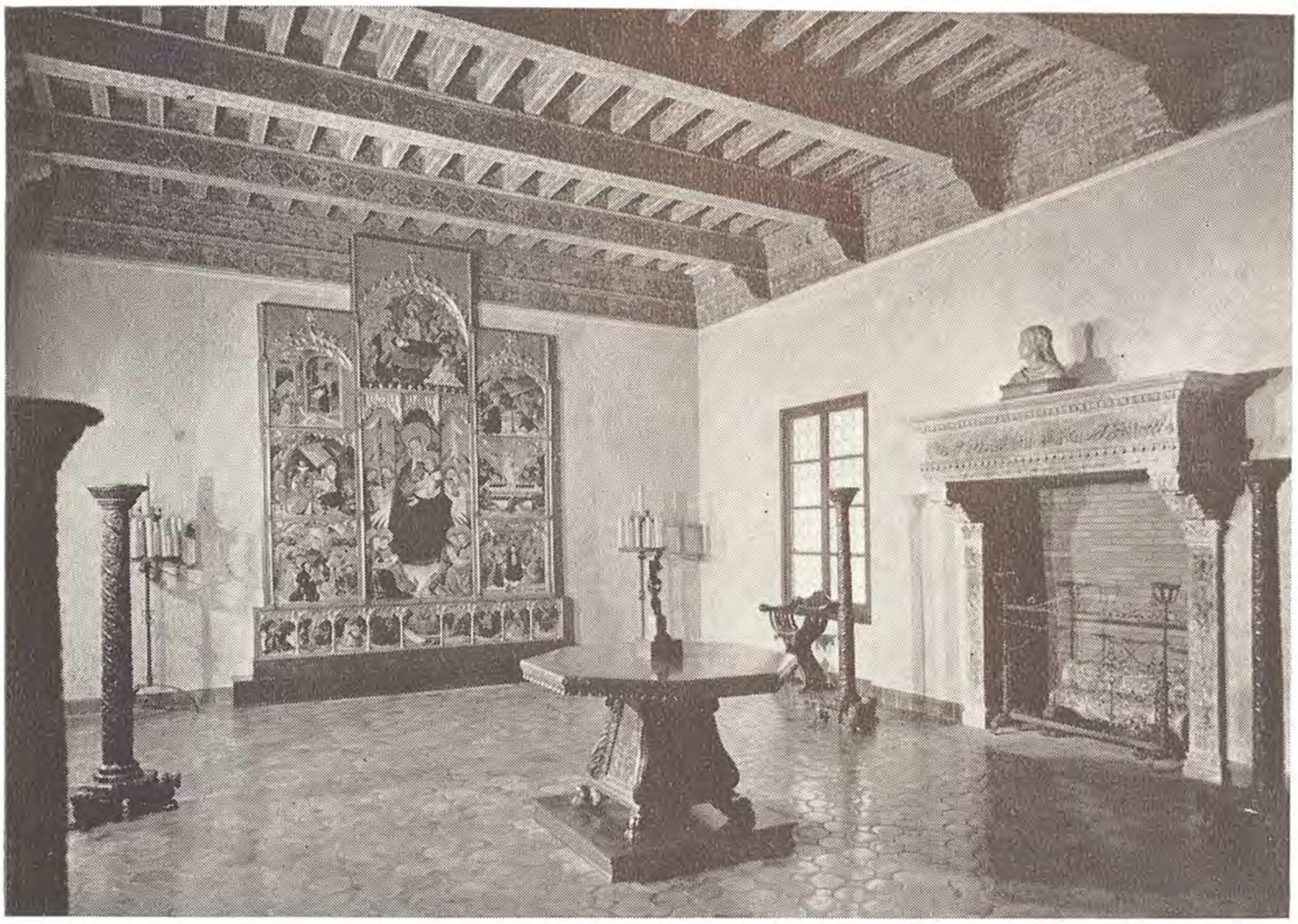
A SERIES of period rooms and composite groups of furniture, ceramics, and textiles in the painting galleries illustrate the decorative arts of Europe.

THE ENGLISH GEORGIAN ROOM

The panelling here, of yellow deal, comes from a mansion known as St. Margaret's Place, King's Lynn, Norfolk, which was built in the middle of the 18th century. It has been painted and gilded, as were many of the rooms of this period. The carved over-doors and mantle show a distinct Grinling Gibbons influence. The painting above the fireplace is by Zoffany and the pair over the console tables are of Sir and Lady Abercrombie by Raeburn. The blue lacquer Queen Anne cabinet is a rare example of this period and is mentioned by Cescinsky. The Chippendale mahogany side chair comes from the Leverhulme collection and is characteristic of the superb carving of the century. The three-back settee was formerly at Bramshill Park and is illustrated by Macquoid. Especially fine are the pine console tables with dolphin supports. The chandelier and lusters are of Waterford glass and the curtains come from the looms of Spitalsfield.



ENGLISH GEORGIAN DRAWING ROOM
St. Margaret's Place, King Lynn, Mid-18th Century



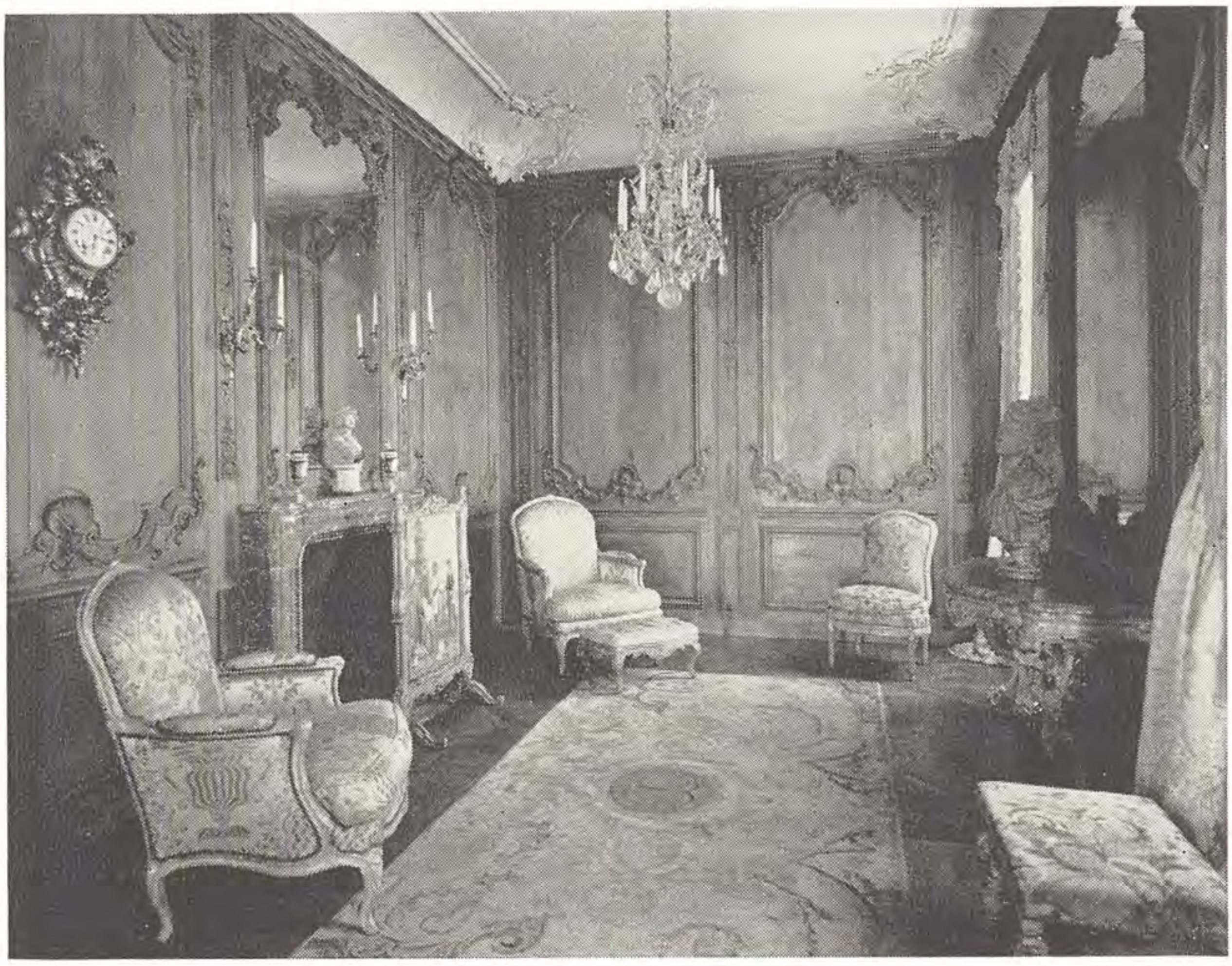
RENAISSANCE ROOM
Spanish-Italian, 16th Century

THE SPANISH-ITALIAN RENAISSANCE ROOM

The 16th century painted ceiling comes from a palace outside Madrid. The carved door and mantlepiece are Italian of the 16th century. The superb late Gothic Tapestry, *The Way to Calvary,* is Flemish and dates about 1510. The great *Altarpiece to the Virgin* is Valencian of the 15th century. Most of the furniture is Italian of the 16th century and especially fine are the carved and gilded cassone decorated with mythological scenes, a pair of leather-mounted chairs bearing the device of the Savoy Family, an octagonal table, and several credenzas. Other examples of Italian chairs are represented in the Sgabelli, Savanarola, and X-shape types.

THE FRENCH REGENCE ROOM

The oak panelling of this room, dating about 1725, comes from a house in Paris formerly on the Quai des Celestins which had been built for Count Nicolai, a Polish nobleman. It is an exquisite example of the carving of this period with the shell and the dragon for its chief motives. The dragon appears also on the ormulu sconces and on the finely carved and gilded console table made for one of the daughters of Louis XV. The ample, cabriole-legged chairs are typical of the period and the Louis XVI side chair is signed by Boucault. The vases on the mantle are Sevres and the terra cotta bust of the dancer, *La Guimard,* is by Merchi. The ormulu of the Cartel clock is especially crisp and delicate and the works are by LaMazurier. All the furnishings of the room, the Lyon brocade curtains, the rock crystal chandelier, the Savonnerie carpet, and the Pointe de Versailles parquet floor are of the 18th century.



FRENCH REGENCE
Paris, ca. 1720

The French XIIIth century stained glass window (Fig. 1) installed in the North Corridor is exceptionally complete and characteristic in its drawing and colour. The collection contains a group of rare early velvets and especially noteworthy is the Italian Gothic *Cope* (Fig. 3) and the five colour velvet *Chasuble* (Fig. 2) formerly in the Figdor Collection. The series of Flemish 17th century tapestries which hang in Kirkwood Hall depict the *Story of Phaeton* (Fig. 5) and were woven by Jan Leyniers.

The *Lace Flounce* (Fig. 9) was made in the early 18th century for the Emperor Charles VI and bears his coat of arms and initials. The various manufacturies of European porcelain are represented by fine examples and outstanding is a Frankenthal tour de force of ceramic art (Fig. 10).

Examples from the Burnap Collection, the finest group of English pottery in America, are always on exhibition in the ceramics gallery. The *Slip Ware* from this collection (Figs. 11, 12) is arresting in its strength and virility and the *Salt Glaze Pew Group* (Fig. 13) and the *Astbury Arbour Group* (Fig. 14) are unique in their fields.

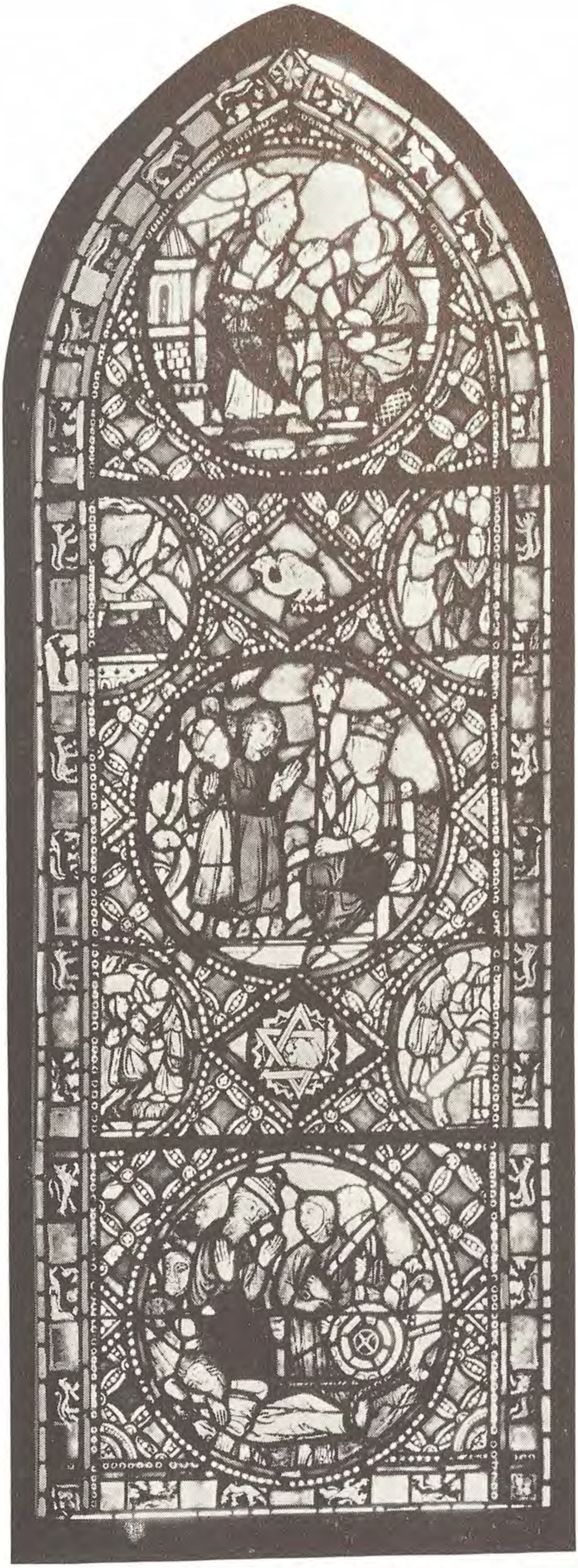


FIG. 1 STAINED GLASS WINDOW DEPICTING LIFE OF SAINT CATHERINE
French, ca. 1290 Height: 29 in.

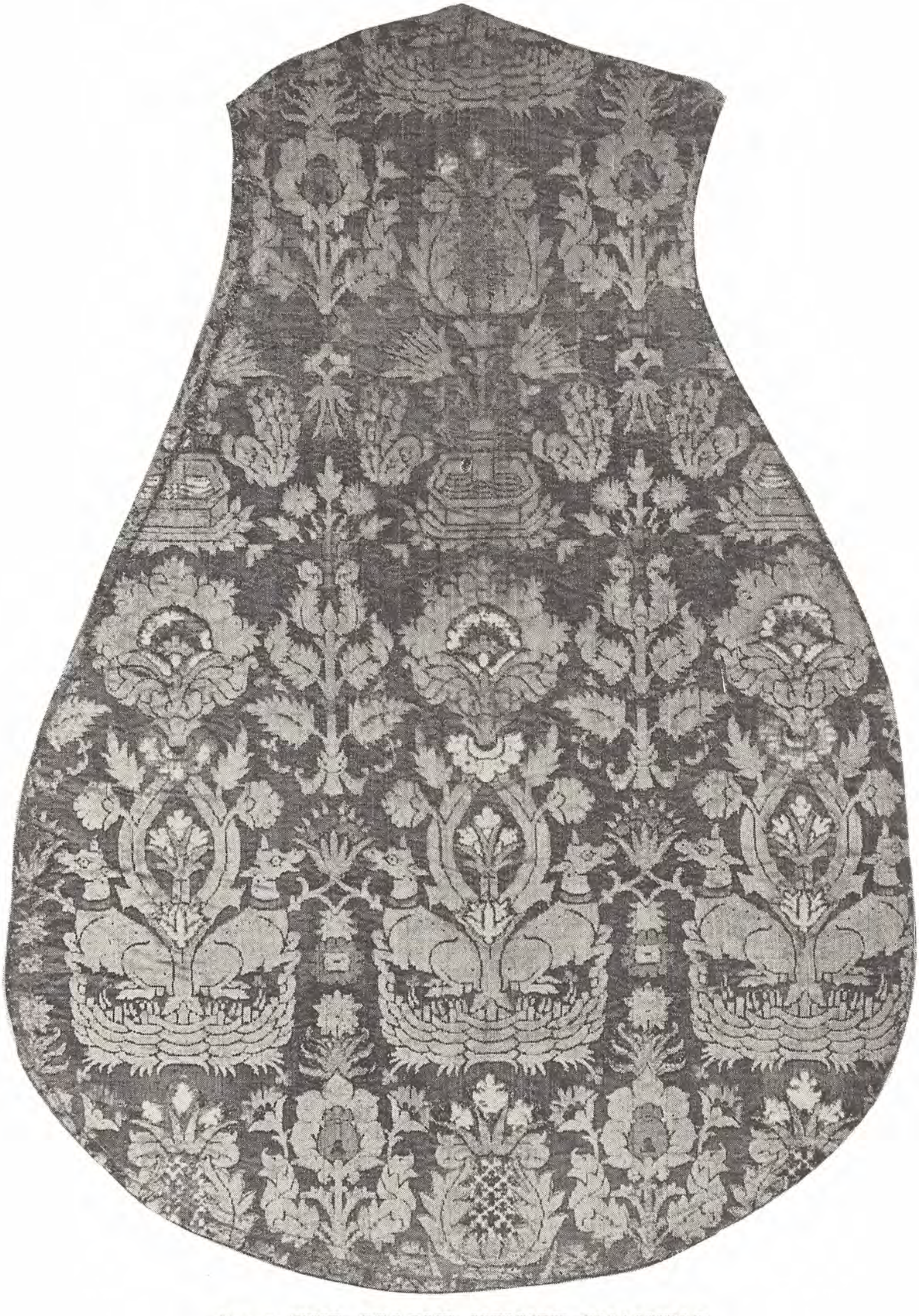


FIG. 2 FIVE COLOUR VELVET CHASUBLE
Italian, 15th Century Size: 42½x25 in.

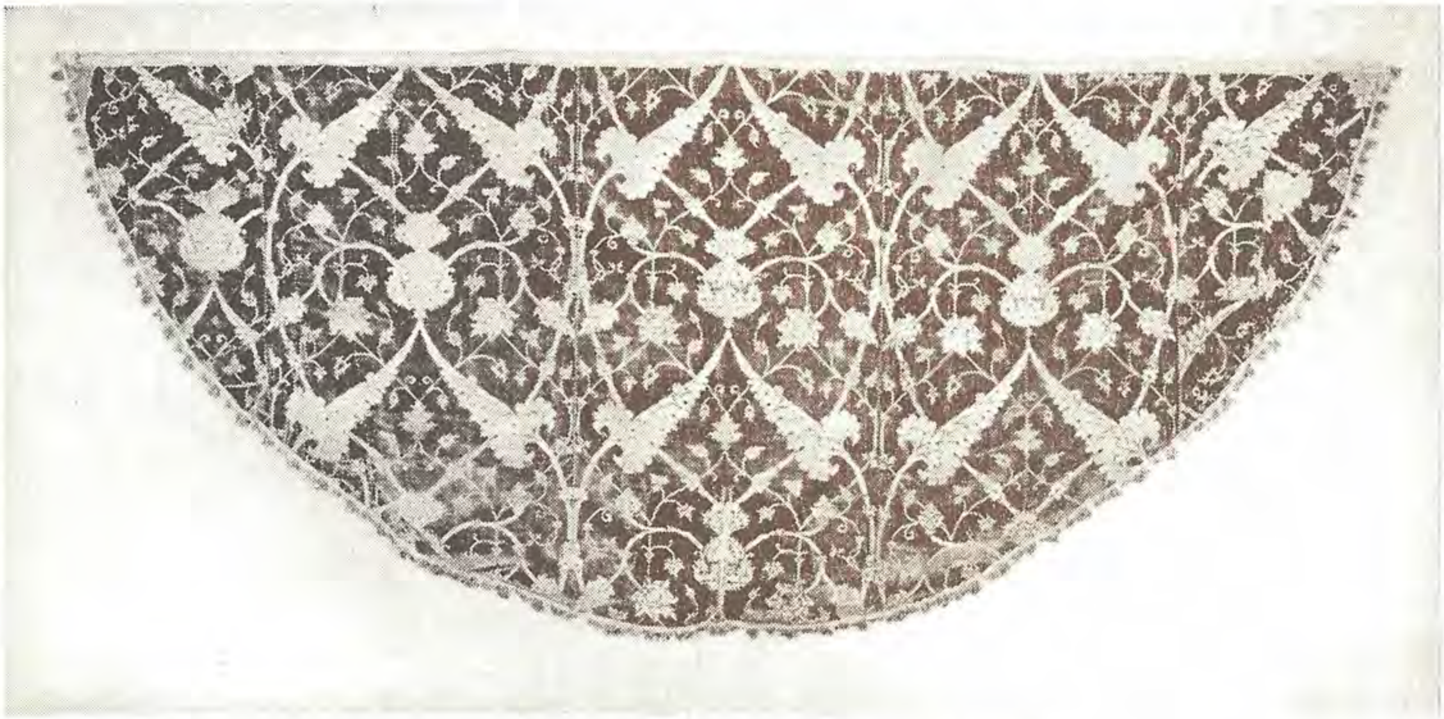


FIG. 3 BROCADED VELVET COPE
Italian, 15th Century Size: 45x108 in.

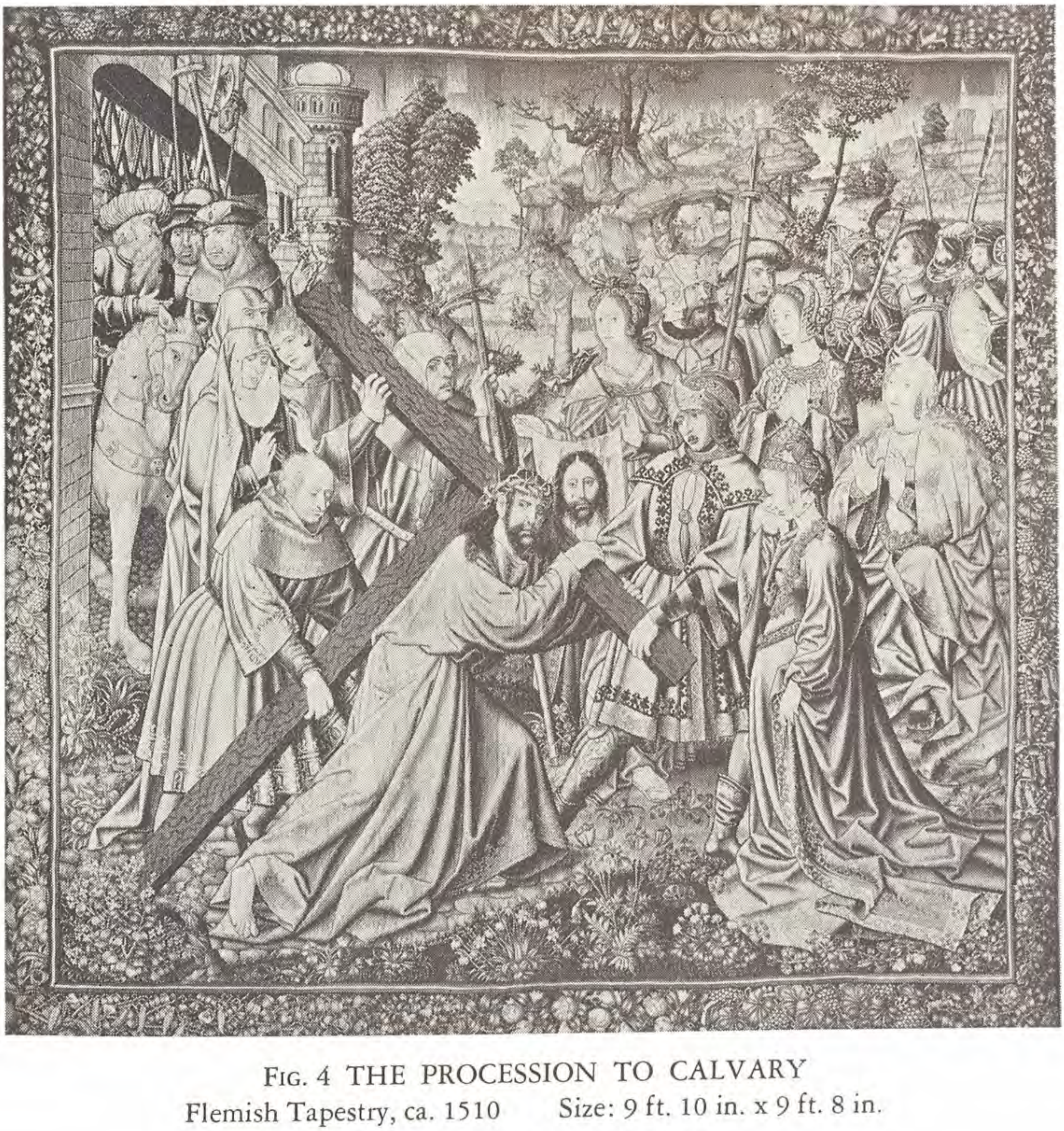


FIG. 4 THE PROCESSION TO CALVARY
Flemish Tapestry, ca. 1510 Size: 9 ft. 10 in. x 9 ft. 8 in.

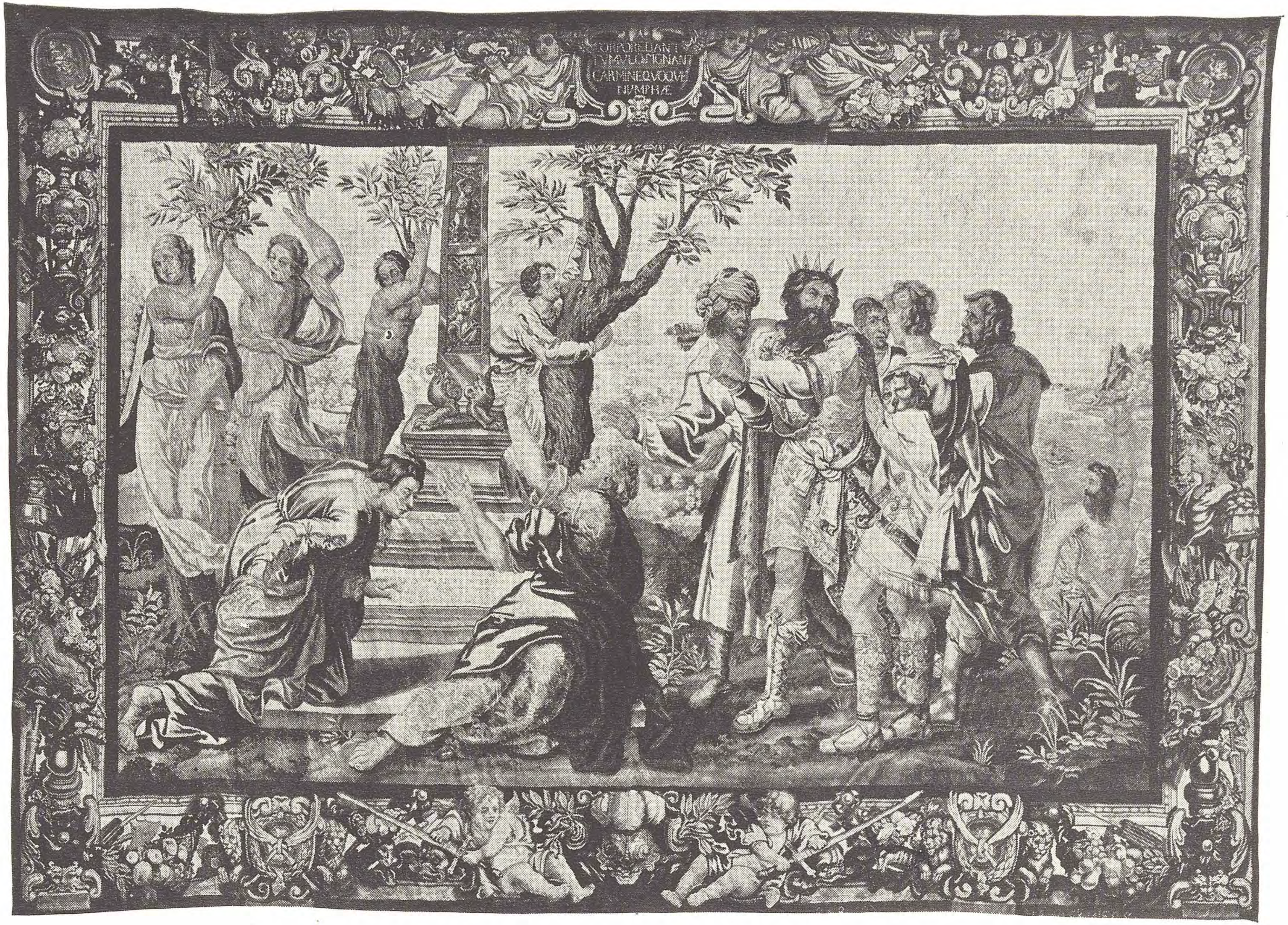


FIG. 5 TAPESTRY FROM A SERIES OF EIGHT REPRESENTING "THE STORY OF PHAETON"

Woven by Jan Leyniers (Flemish) 17th Century   Size: 18 ft. 5 in. x 13 ft. 2 in.

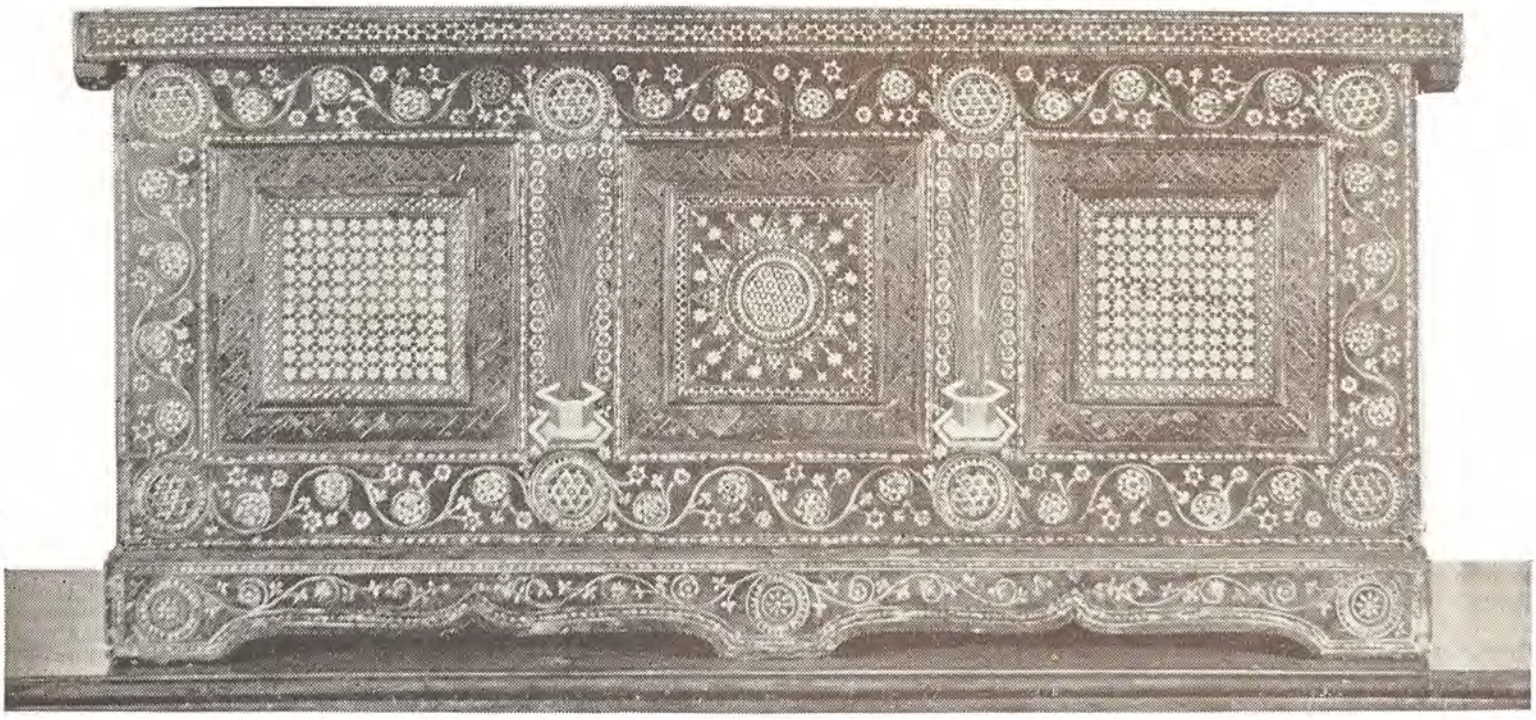


Fig. 6 CERTOSINO CHEST
Italian, 15th Century, Walnut and Ivory Size: 49 in. long

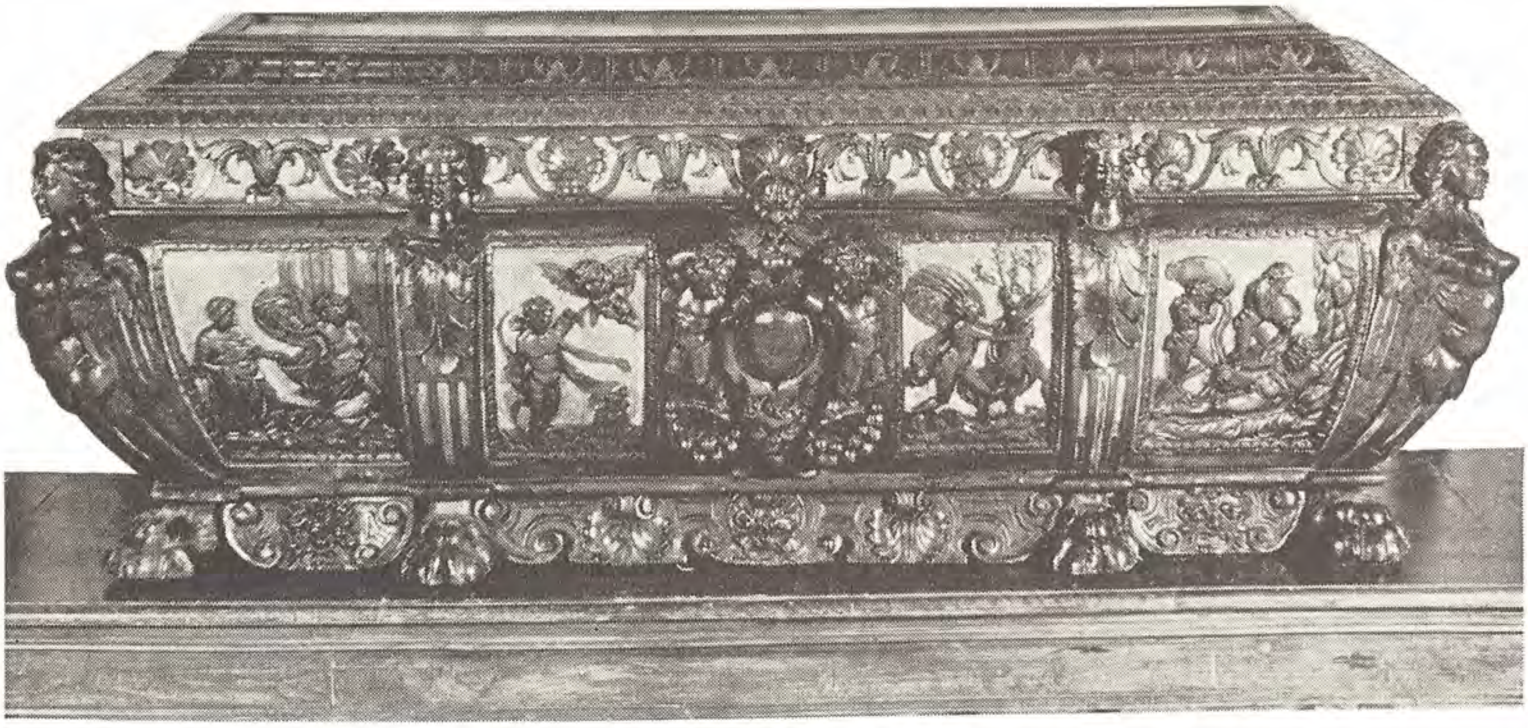


Fig. 7 CASSONE
Italian, ca. 1560, Walnut and Gilt Size: 66 in. long

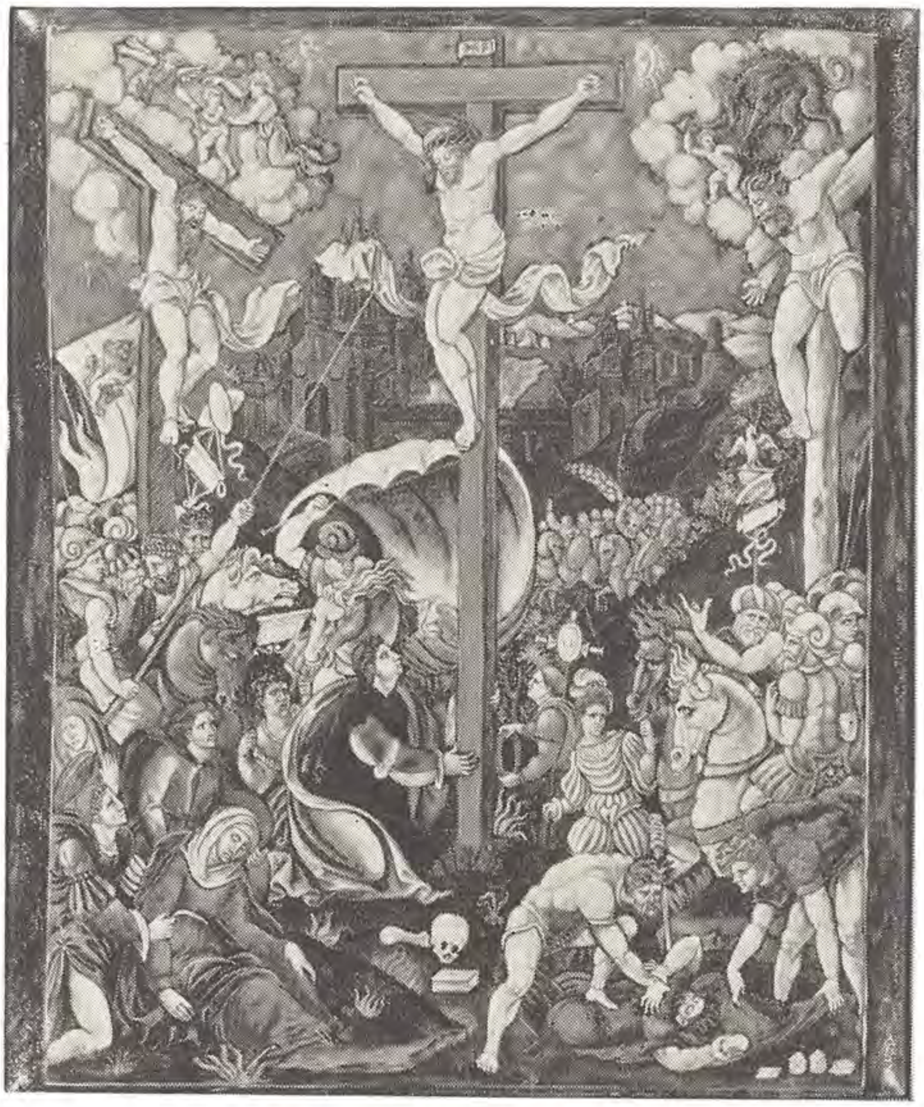


FIG. 8 CRUCIFIXION
Limousin (French) ac. 1550-1580, Enamel
Size: 9⅝x8⅜ in.

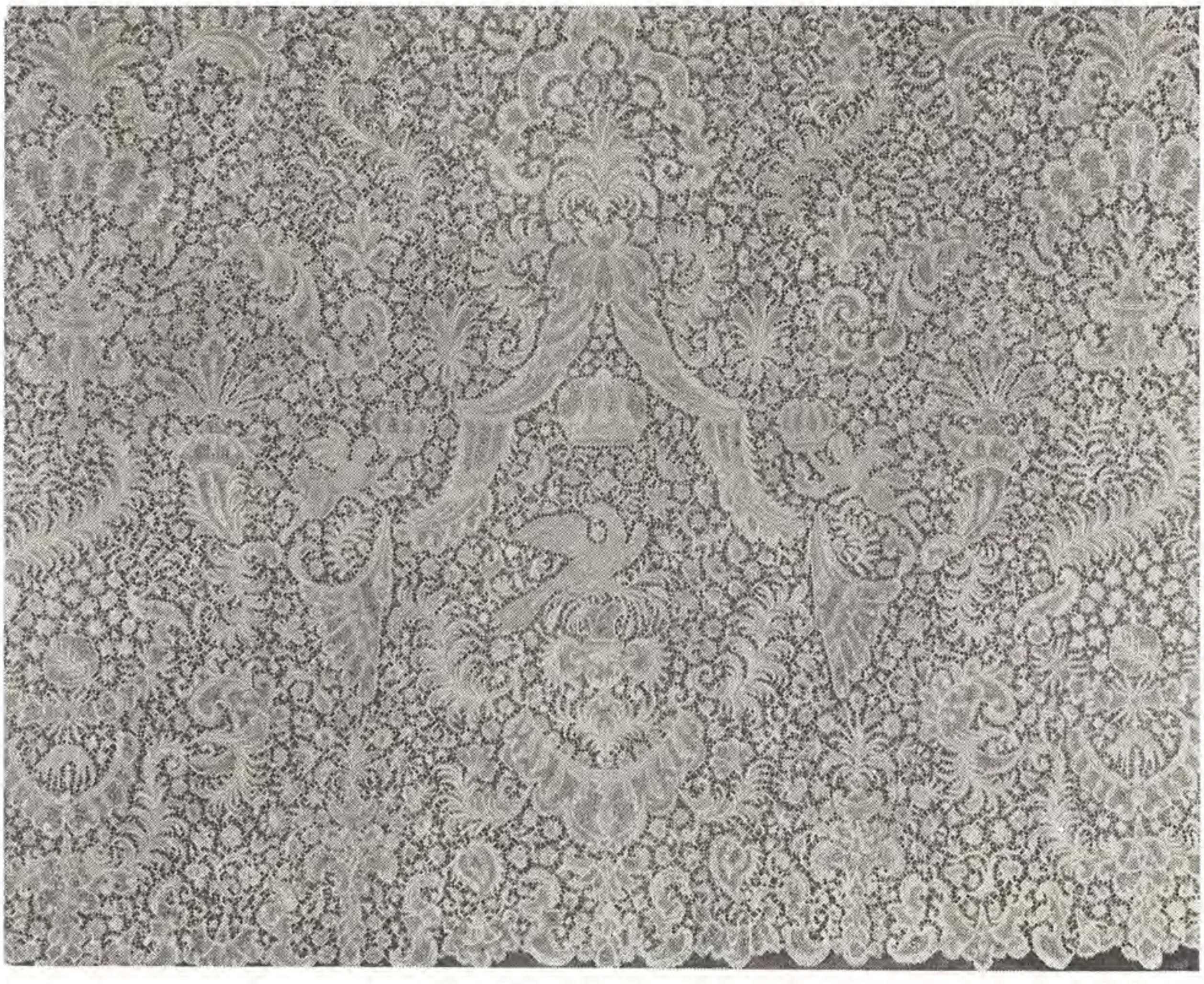


FIG. 9 LACE FLOUNCE
Flemish, ca. 1715, Bobbin Lace Size: 25x65 in.

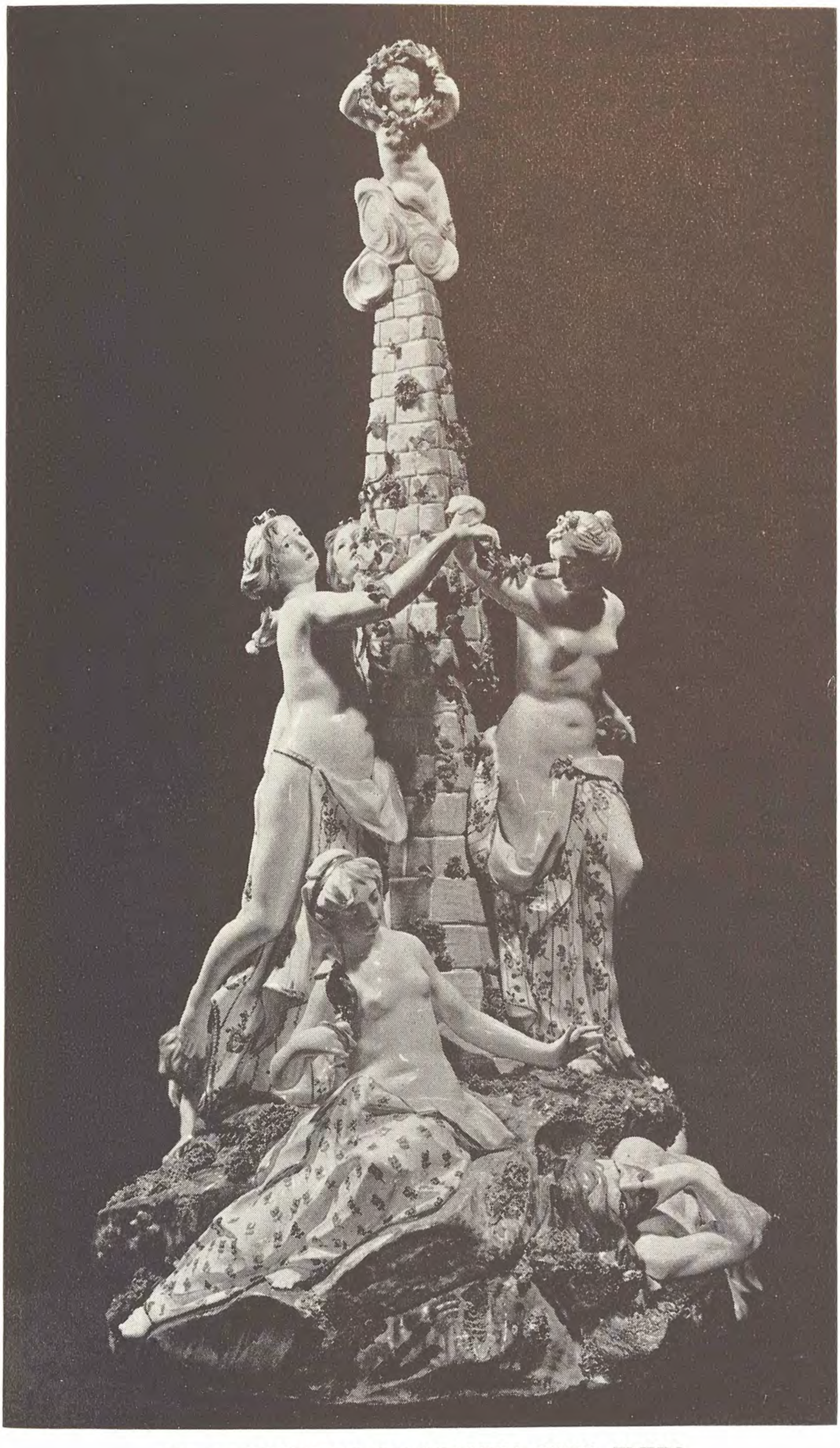
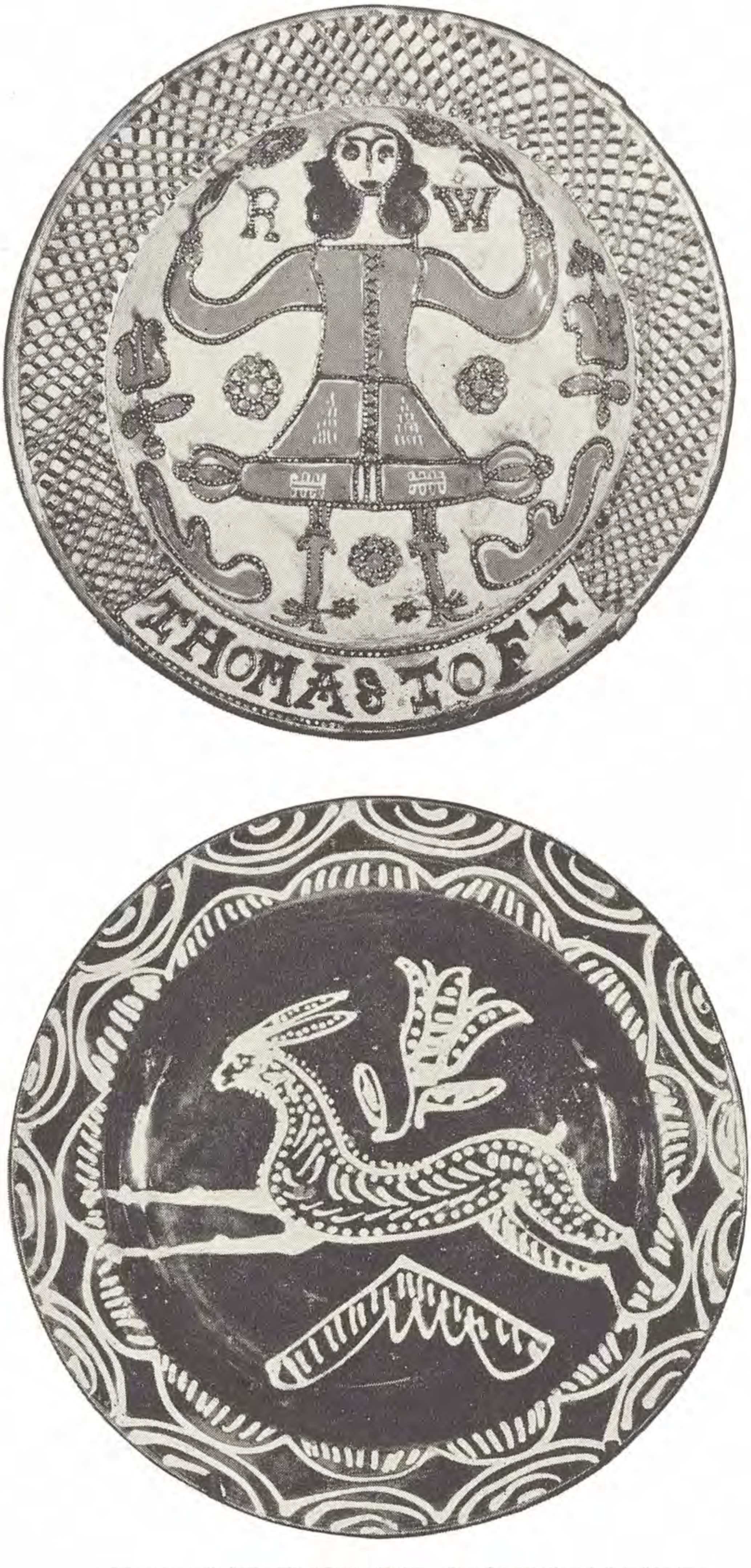


FIG. 10 VICTORY OF BEAUTY OVER ENVY
Link (German) 1762-1766, Frankenthal Porcelain Height: 24 in.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FIGS. 11-12 ENGLISH SLIP WARE POTTERY
17th-18th Centuries From the Burnap Collection

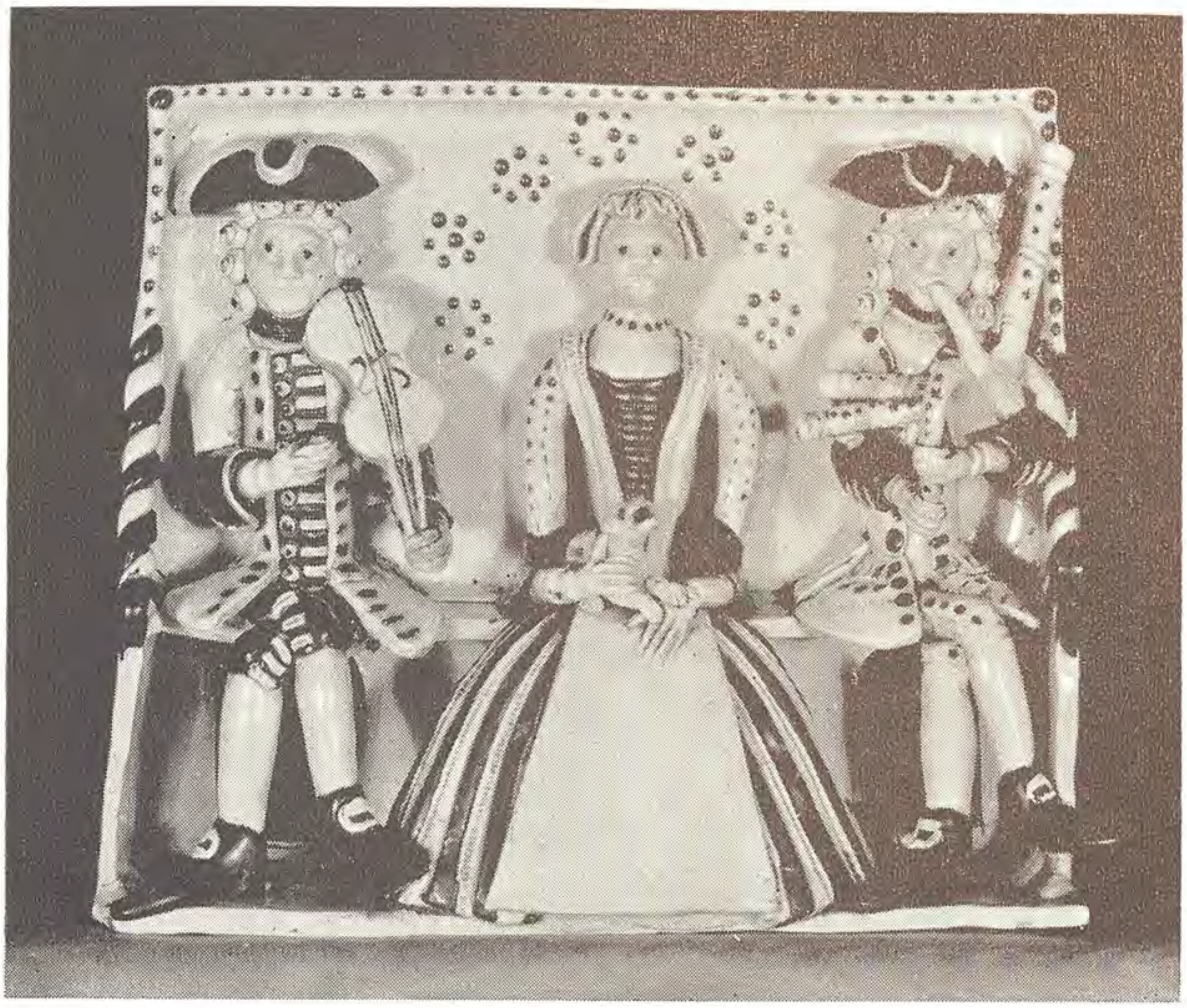

FIG. 13 ASTBURY PEW GROUP
English, early 18th Century, Salt Glaze From the Burnap Collection

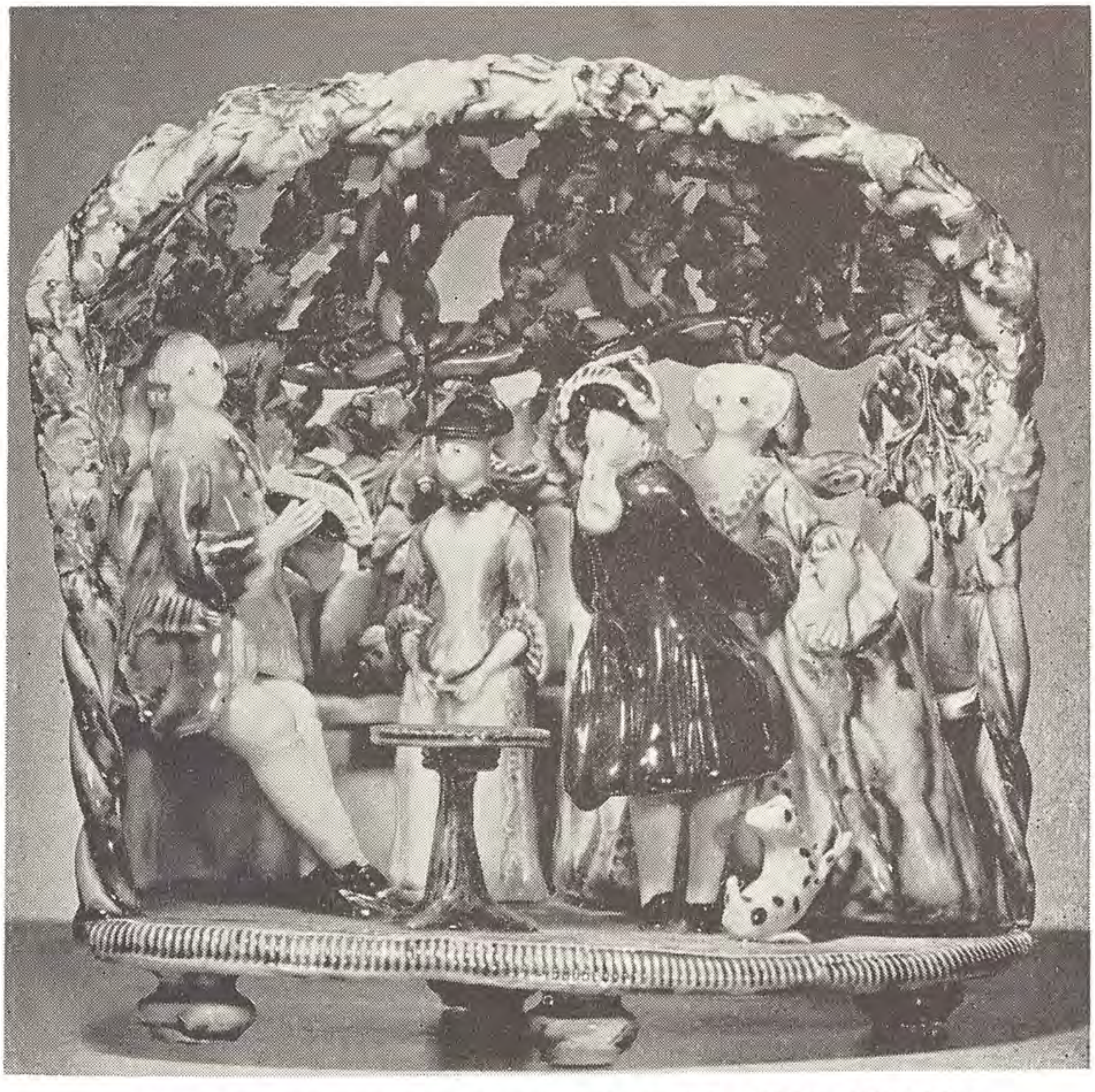

FIG. 14 ASTBURY-WHIELDON ARBOUR GROUP
English, early 18th Century From the Burnap Collection

EUROPEAN SCULPTURE

EXAMPLES here make possible a study of the progression of the craft of the carver from the apprenticeship period and the rebirth of monumental sculpture of the 11th and 12th centuries, through the refinement of the Renaissance and into the realism of the 19th century.

The primitive yet religious intensity, the architectonic quality of Romanseque sculpture, is summed up in the *Apostles Relief* (Fig. 2) from the Cathedral of Vich. The monumental simplicity and emphasis of the inner spirituality of the early Gothic and its development into the mannered sweetness of the detente can be traced through Figs. 3 to 6. The *Saint John* (Fig. 8) of the school of Claus Sluter has the religious sobriety and heavy drapery of the Burgundian tradition and the Rhenish *Madonna and Child* (Fig. 7) illustrates the realism, lack of idealization and capricious drapery associated with German Gothic.

Several examples of the Renaissance of Italy are characterized by the refinement and humanized religion which pervaded the sculpture of that period, so influenced by the classic. The *Madonna and Child* (Fig. 9) by Pietro Lombardi catches the tenderness of the new conception of the motherhood of the Virgin. The signed *Mars and Venus* (Fig. 10) by Moschino has definite influences of Michelangelo in its monumentality and in the freer movements of the bodies. Also signed is the intense and questioning *Saint John* (Fig. 11) by Aspetti, which reflects the greater realism and drama of Venice as compared to the serenity of Florence.

A *Christ Supported by an Angel* by Algardi, the pupil of Bernini, characterizes the greater emotional quality of Baroque sculpture, while examples of the exquisite feminine charm of French 18th century portraits may be seen in the Regence room. *Crouching Flora* (Fig. 1) by Carpeaux is realistic in its rendering of flesh, hair, and flowers but it has all the piquant freshness that redeems the work of this sculptor.

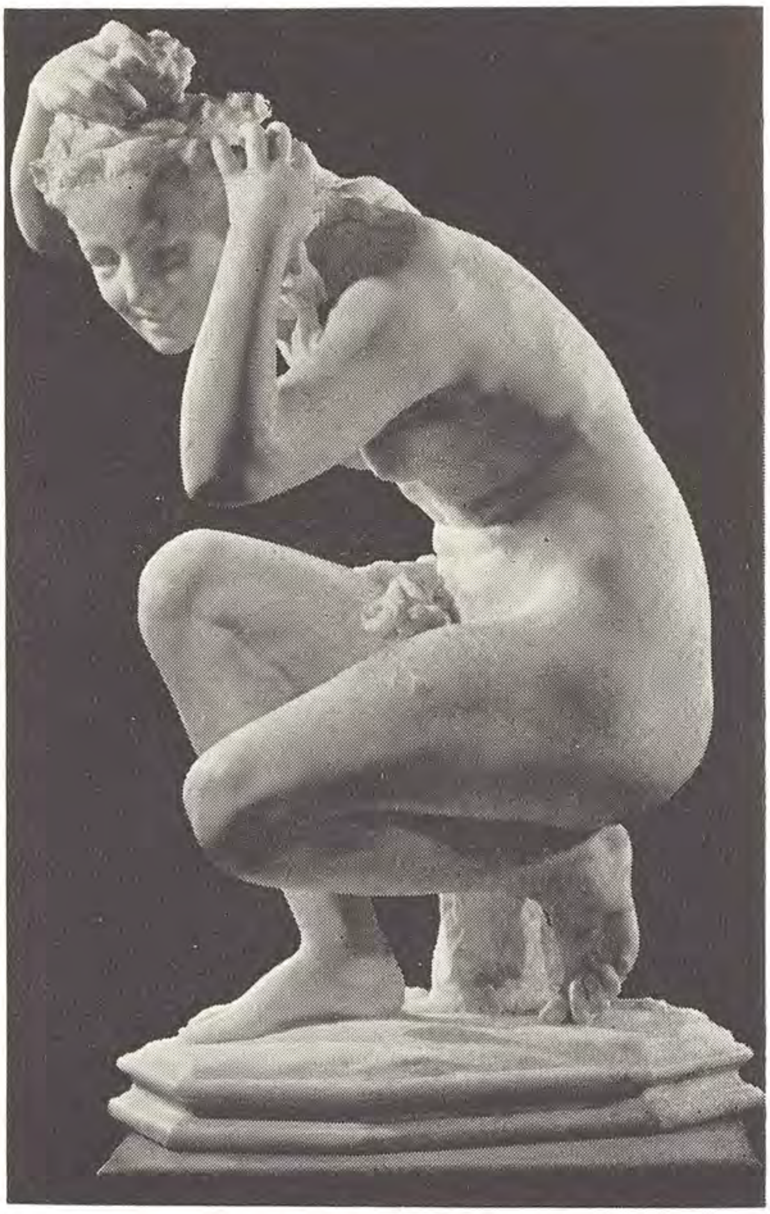

FIG. 1 CROUCHING FLORA
Carpeaux (French) 1827-1875, Marble
Height: 19 in.

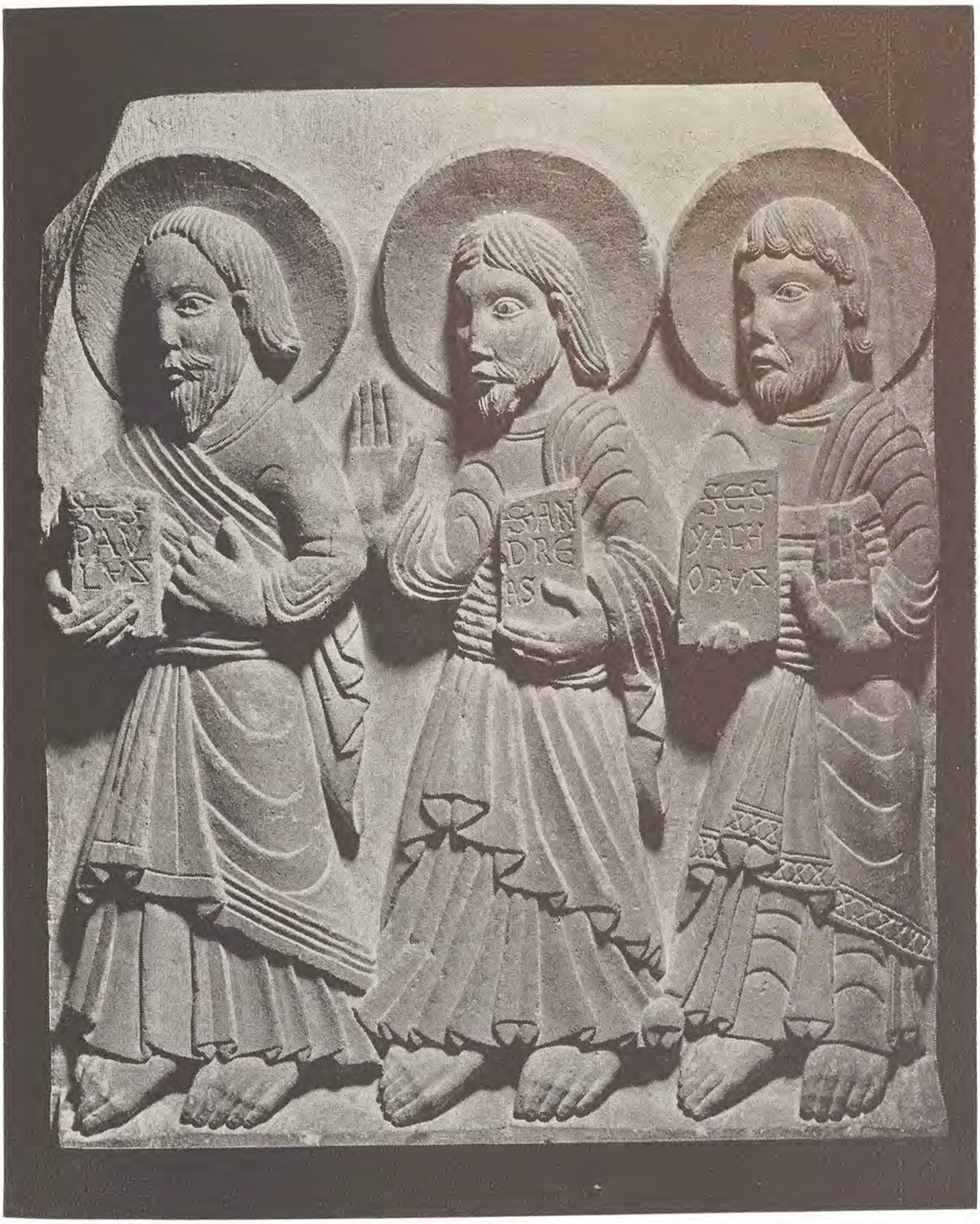
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FIG. 2 APOSTLE RELIEF
Spanish (Catalonian) 11th Century, Limestone Height: 31 in.

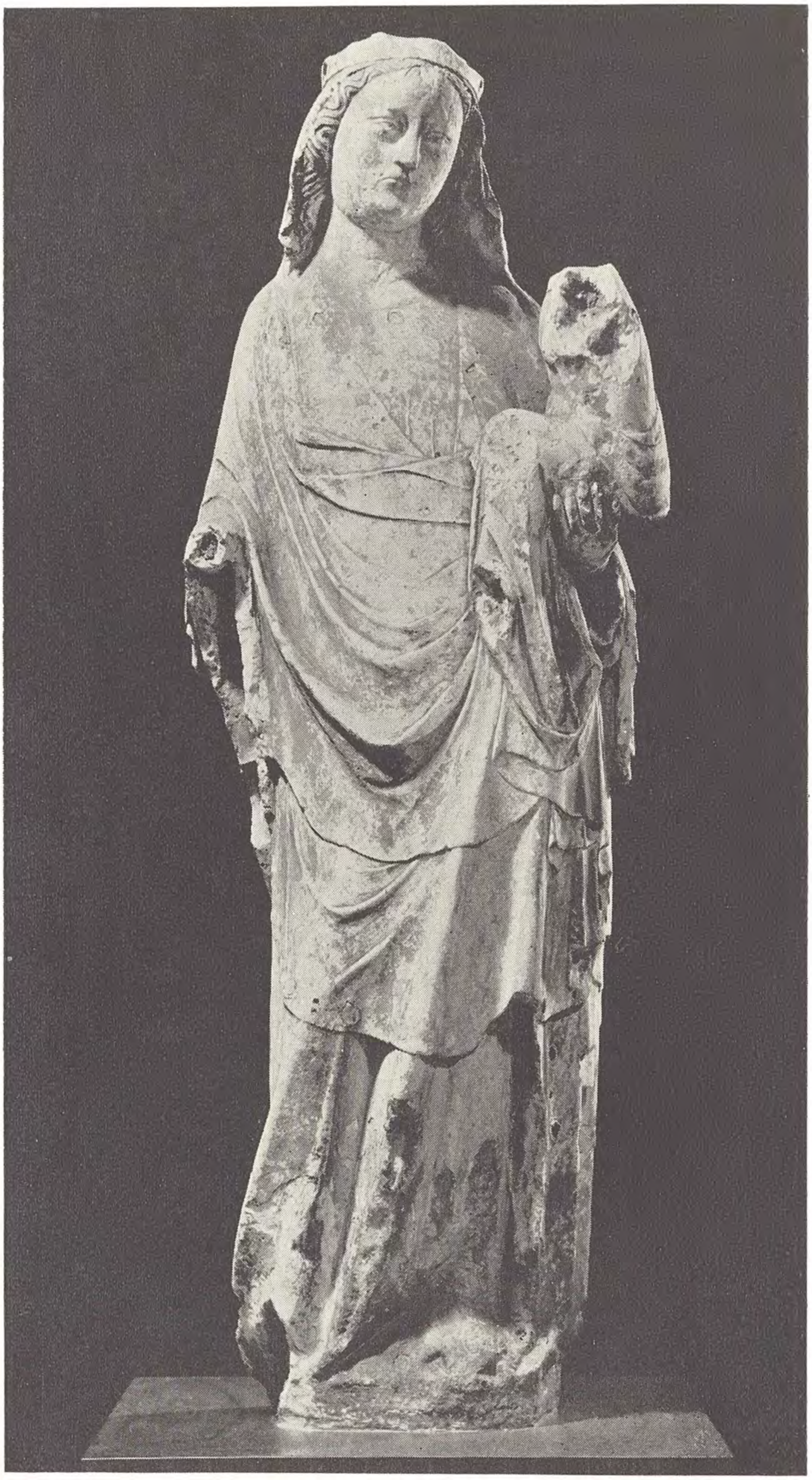


FIG. 3 MADONNA AND CHILD
French (Isle de France), ca. 1350, Limestone Height: 79½ in.

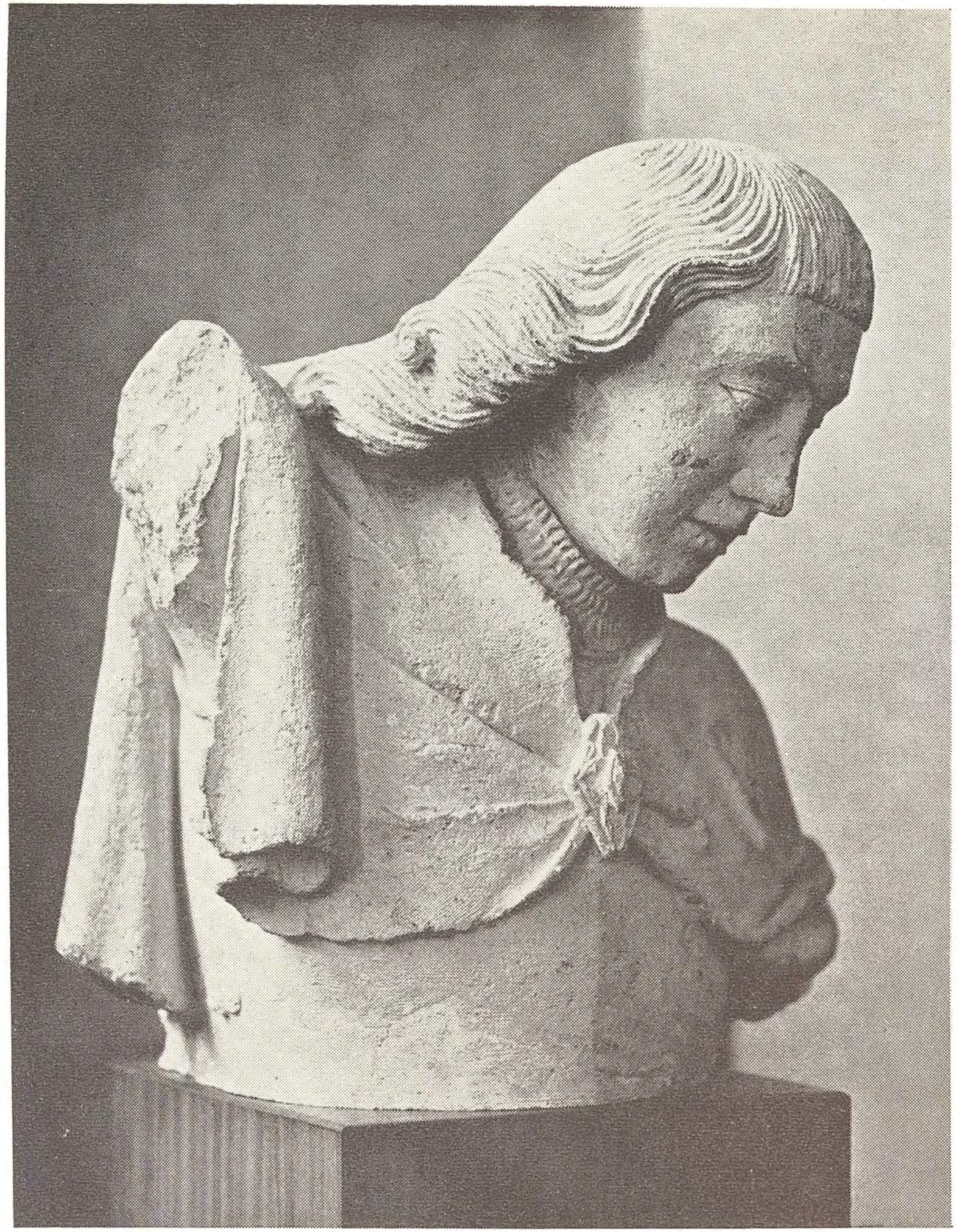


FIG. 4 SAINT GEORGE
French, ca. 1400, Limestone Height: 15 in.

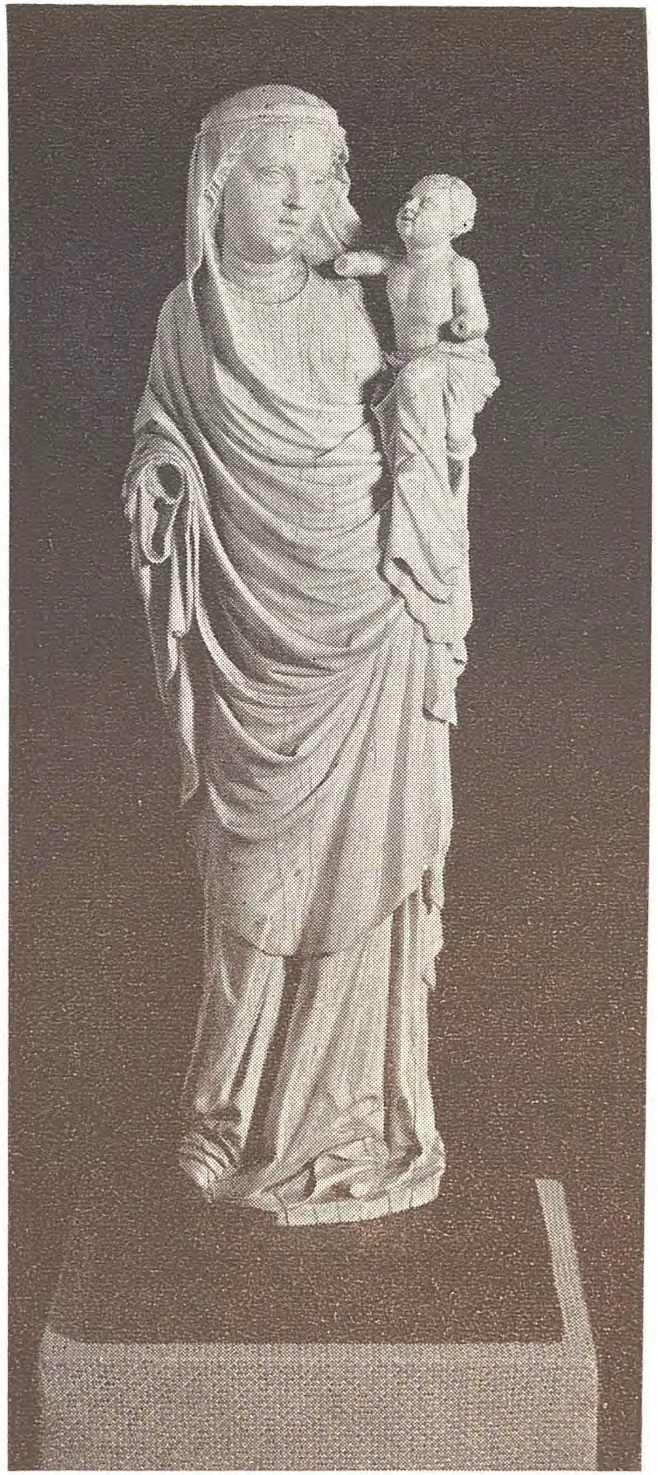


FIG. 5 MADONNA AND CHILD
French, late 14th Century, Ivory
Height: 12¾ in.

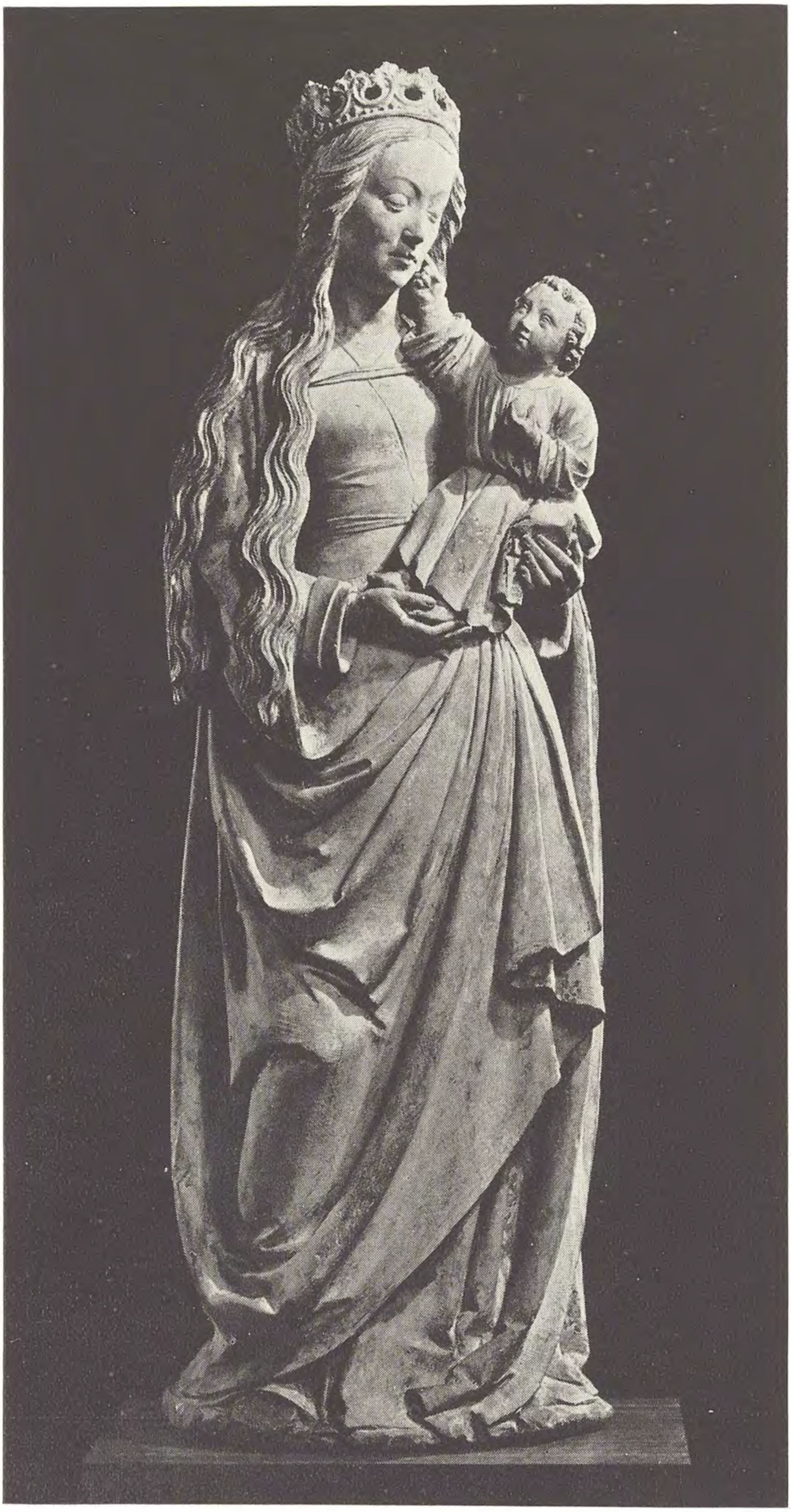


Fig. 6 MADONNA AND CHILD
French (School of Troyes), ca. 1475, Stone
Height: 35¼ in.

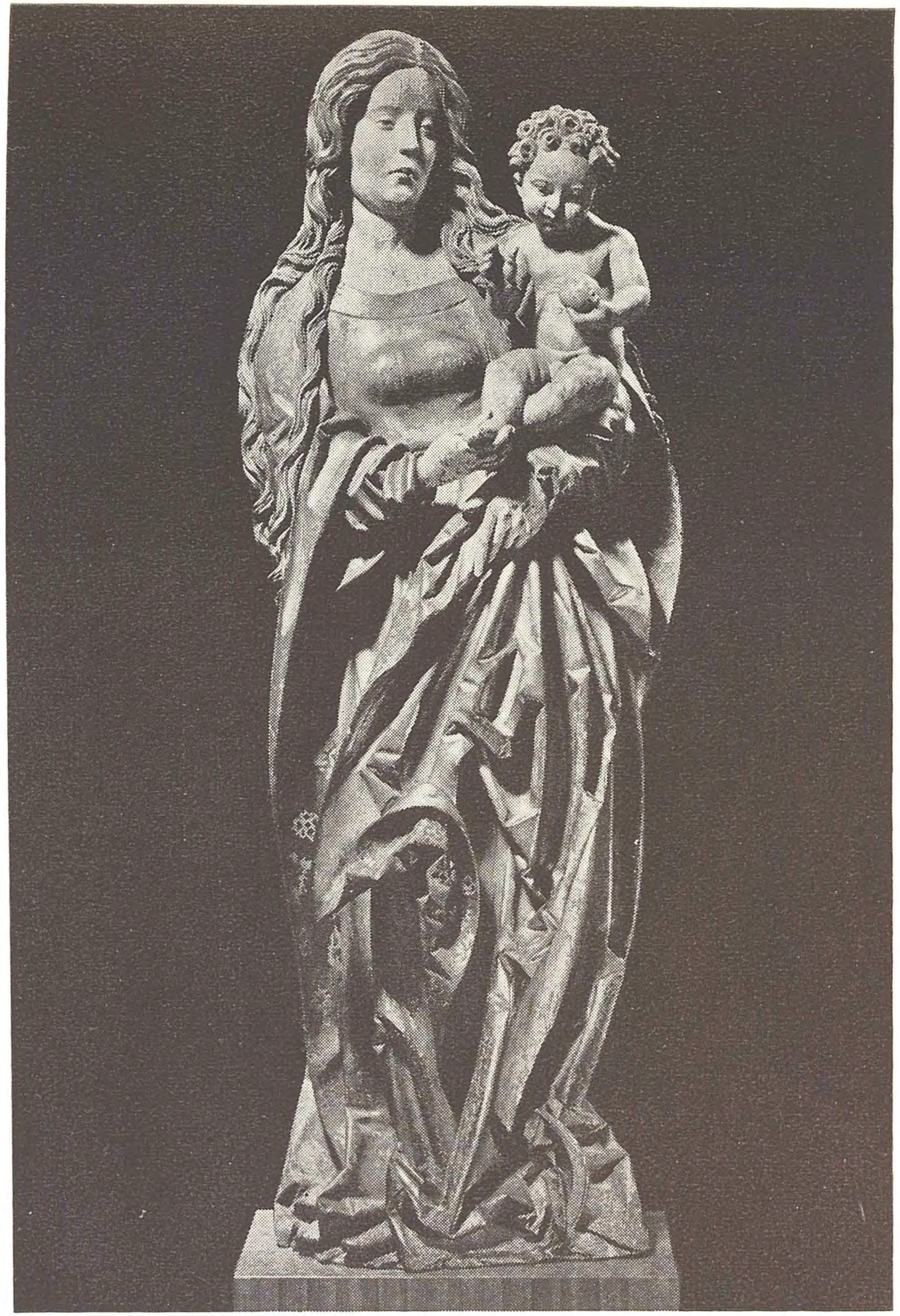


FIG. 7 MADONNA WITH THE CHILD JESUS
German (Rhenish), 15th Century, Wood
Height: 57½ in.

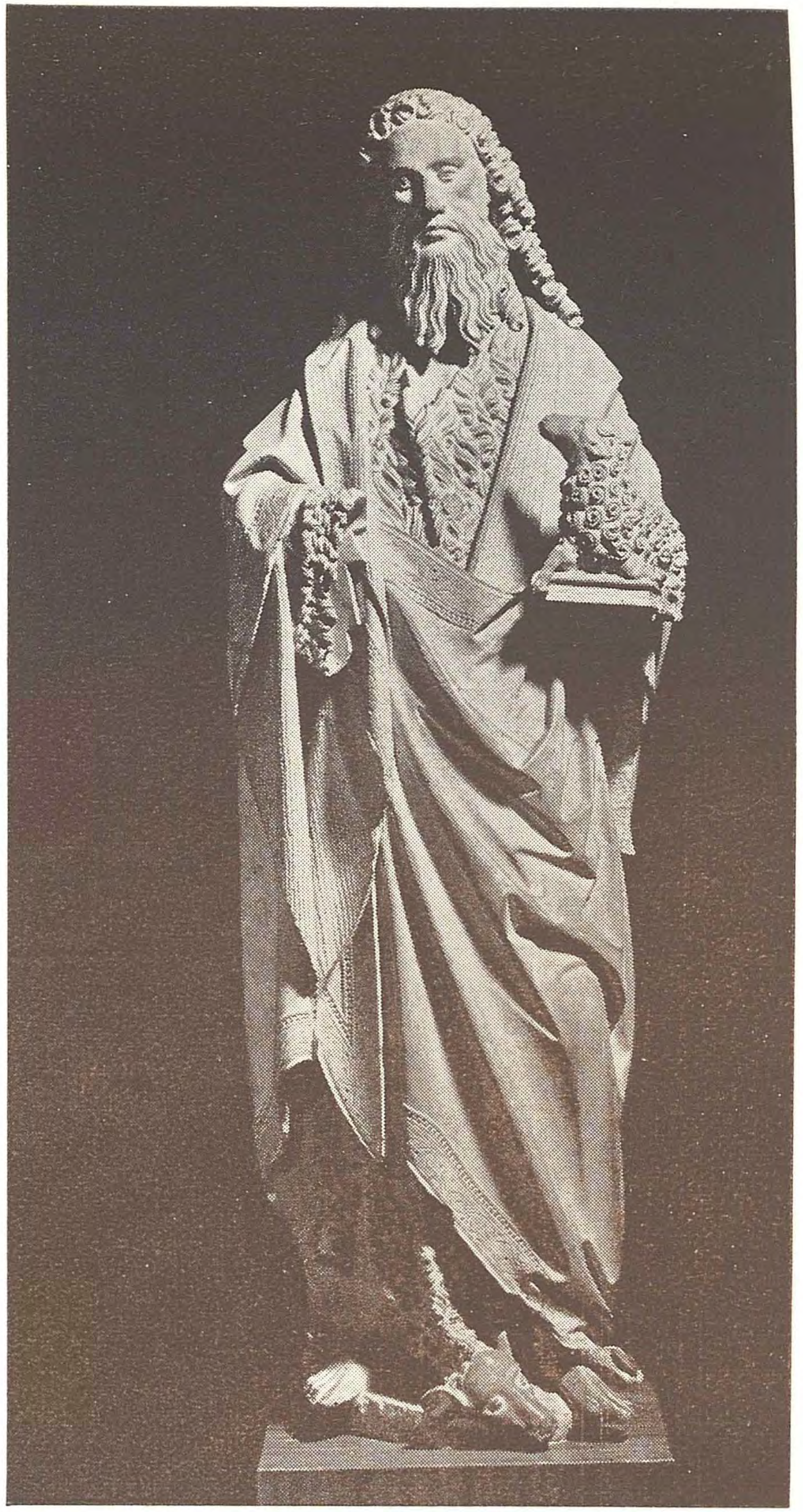


FIG. 8 SAINT JOHN
Burgundian, late 14th Century, Stone
Height: 63 in.

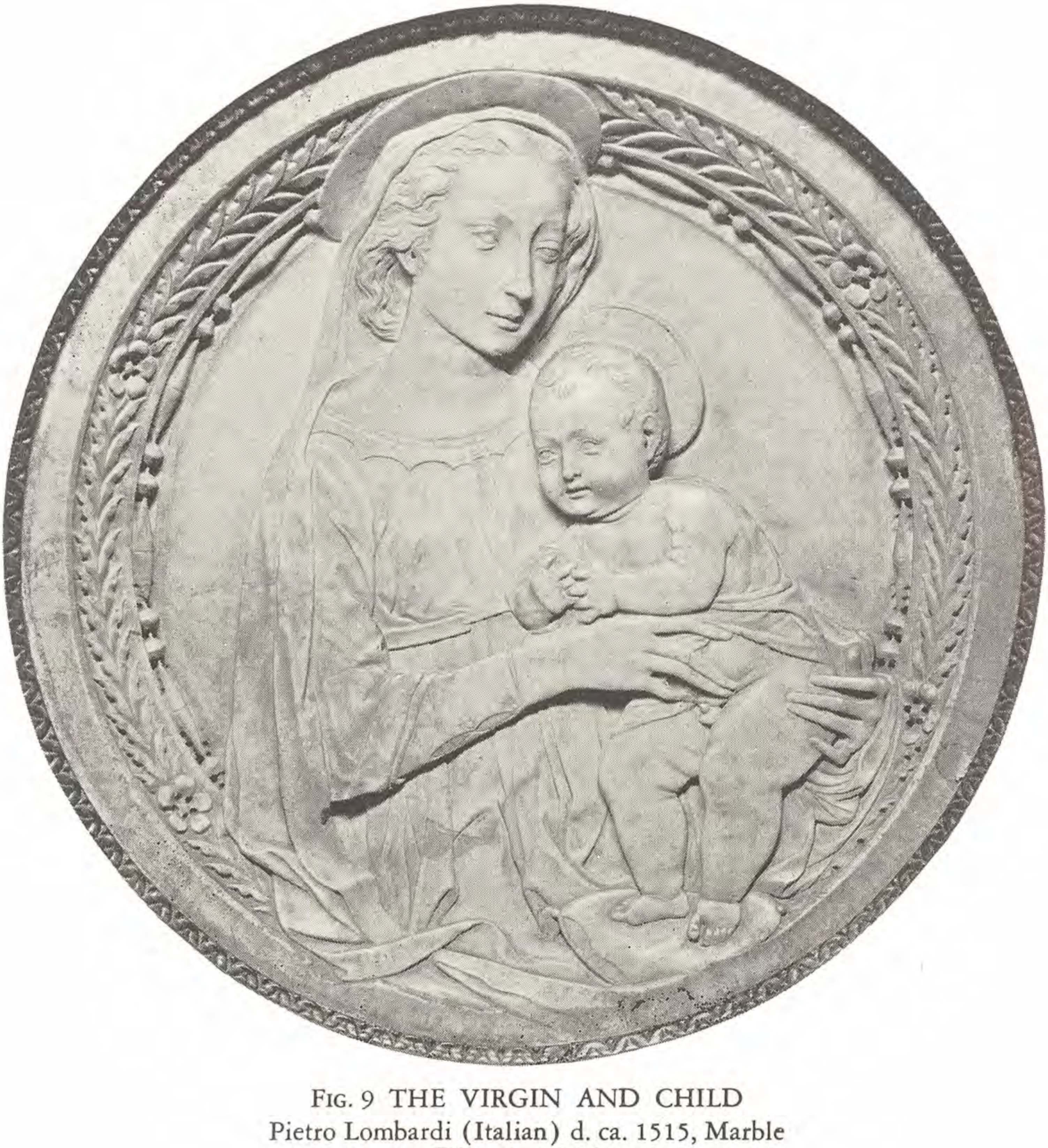


FIG. 9 THE VIRGIN AND CHILD
Pietro Lombardi (Italian) d. ca. 1515, Marble
Diameter: 26 in.

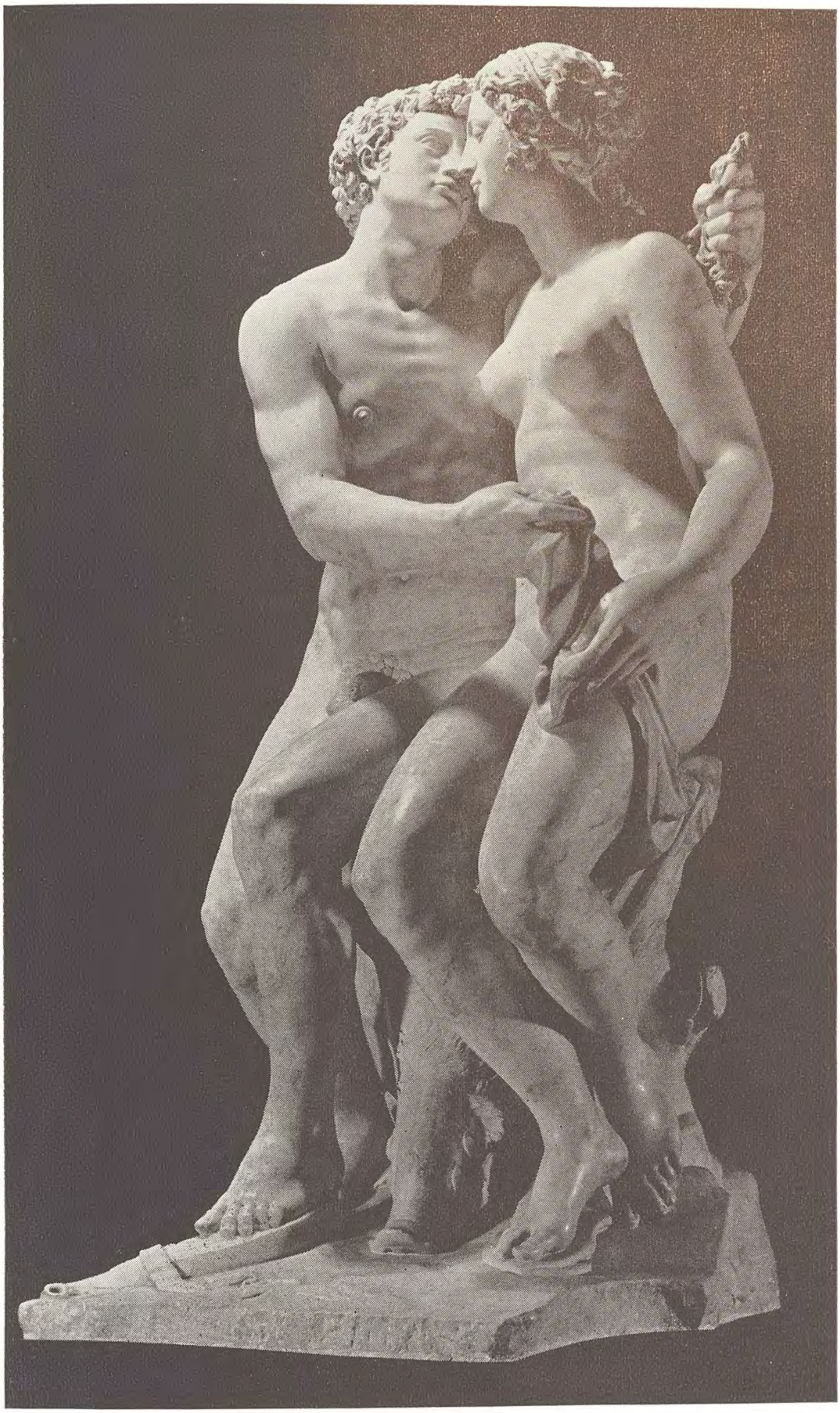


FIG. 10 MARS AND VENUS
Mosca (Italian) ab. 1540-1578, Marble Height: 81 in.

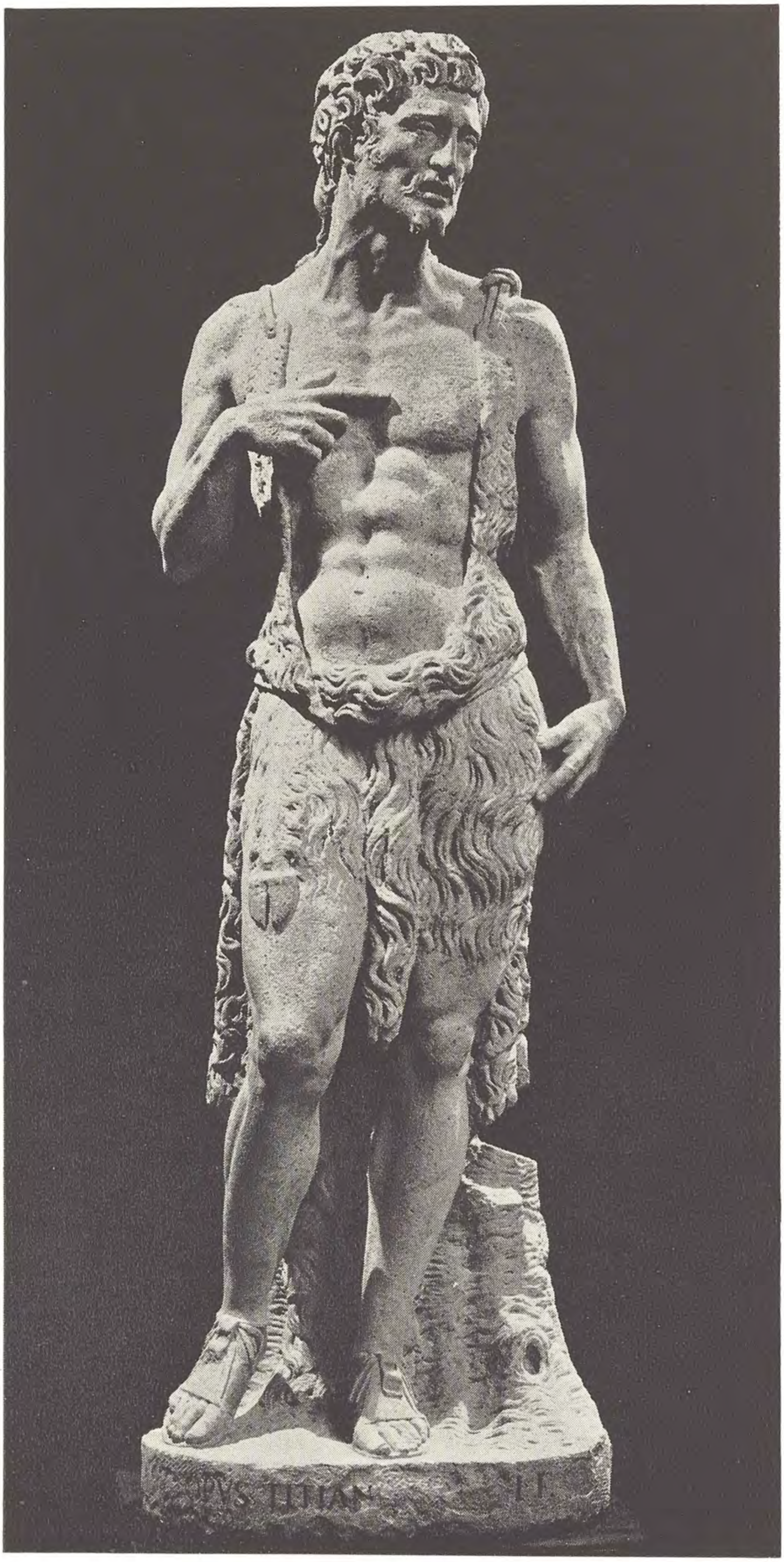


FIG. 11 SAINT JOHN
Aspetti (Italian) 1565-1607, Stone
Height: 69 in.

DEPARTMENT OF PRINTS AND DRAWINGS

THE collection in the field of the graphic arts contains over a thousand examples in all processes from the earliest 15th century to the present day. There are several unique impressions, most noteworthy being the only complete version of *The Last Supper* (Fig. 1) by the rare Master of Zwolle which sums up the contribution of the Lowlands in the engraving art of the 1400's.

Italy is represented especially by several "Tarocchi" cards, niello prints and by a fine impression of Pollaiuolo's only plate *The Battle of Ten Naked Men* (Fig. 3) in which his command of the human body in violent action is seen. The powerful, imaginative right half of Mantegna's *Battle of the Sea Gods* (Fig. 2) is the only unclipped version known of this print.

The moving composition of Schongauer's *Carrying of the Cross* (Fig. 4) is his largest plate and is full of the realistic detail of the German School. Painter and printmaker, Albrecht Dürer is one of the greatest names in the history of art. The collection contains almost one hundred examples of his prints, the most outstanding of which is the superb impression of *The Great Fortune* (Fig. 6). France never equalled Germany in the graphic art, but her rare geniuses, such as Duvet, who is represented by the *Martyrdom of St. John* (Fig. 7), brought their innate French taste and craftsmanship to the making of prints.

The same compassion and integrity that marks his paintings are seen in the prints of Rembrandt and none is more beautiful or indicative of his mastery than the famous *One Hundred Guilder Print,* or *Christ Healing the Sick* (Fig. 5).

A small but selected group of drawings illustrates that more intimate side of an artist's approach to his problem. Several sheets are studies for paintings in the permanent collection and the period from the Renaissance to the twentieth century is well represented.

Perugino's exquisite silver-point of *The Baptized Christ* (Fig. 8) has all the tenderness and sincerity of the Umbrian School. The free, lightly-suggested *View of the Tiber* (Fig. 10) by Claude Lorrain is one of the many studies he made of the Roman campagna which later served him for his imaginative landscapes. The sheet with *Two Seated Figures* (Fig. 9) in red chalk by Watteau has all the grace and charm of that artist who set the mode of French 18th Century painting.

Especially strong and sure in its draughtsmanship is an *Equestrian Figure* (Fig. 11) by Van Dyck which seems to be a study for a canvas in the Lichtenstein Gallery. All the beauty, the drollery and the artificiality of the 18th century Venice is captured in the *Masquerade* (Fig. 12) of Longhi.

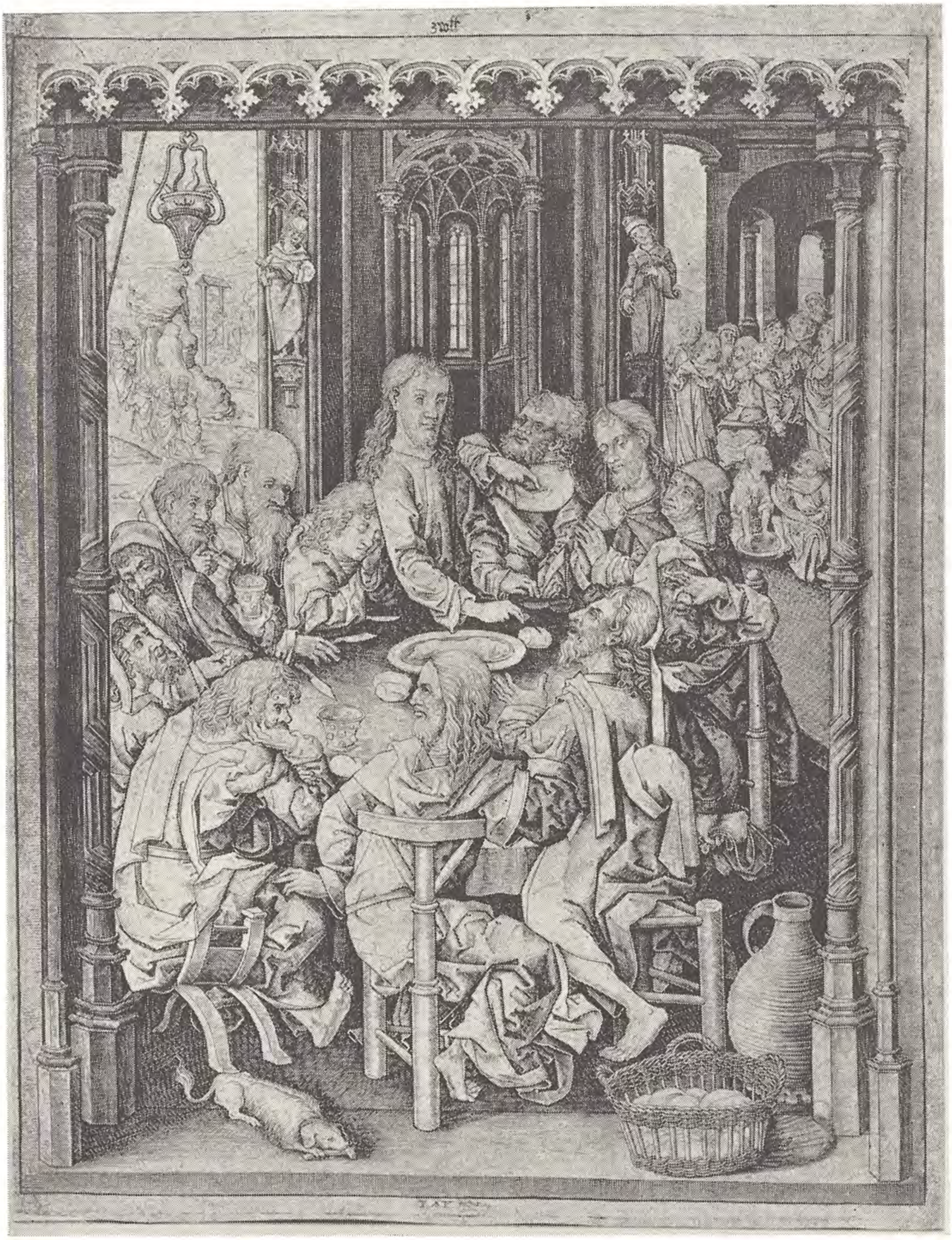


FIG. 1 THE LAST SUPPER
Master of Zwolle (Dutch) ca. 1485 Size: 14¼x10⅞ in.

The faultless line and rare economy of Ingres is seen in the *Studies for the Martyrdom of Saint Symphorien* (Fig. 14) which illustrates his freer, earlier style. Gericault's *Nude Figure with Horse* (Fig. 13) is a study for his dramatic *Race of Riderless Horses,* made on the Piazzo del Popolo in Rome when he was a student at the French academy there.

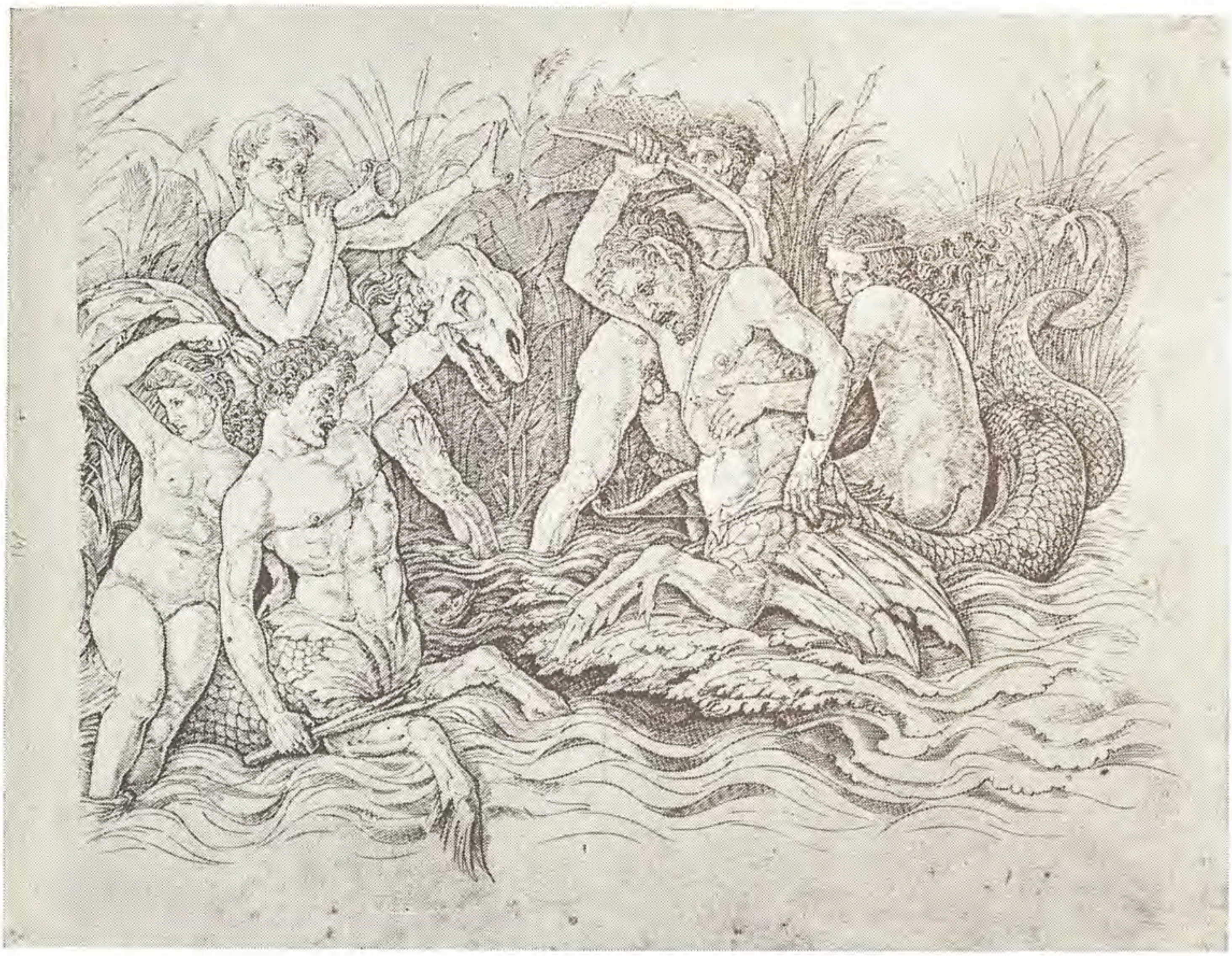
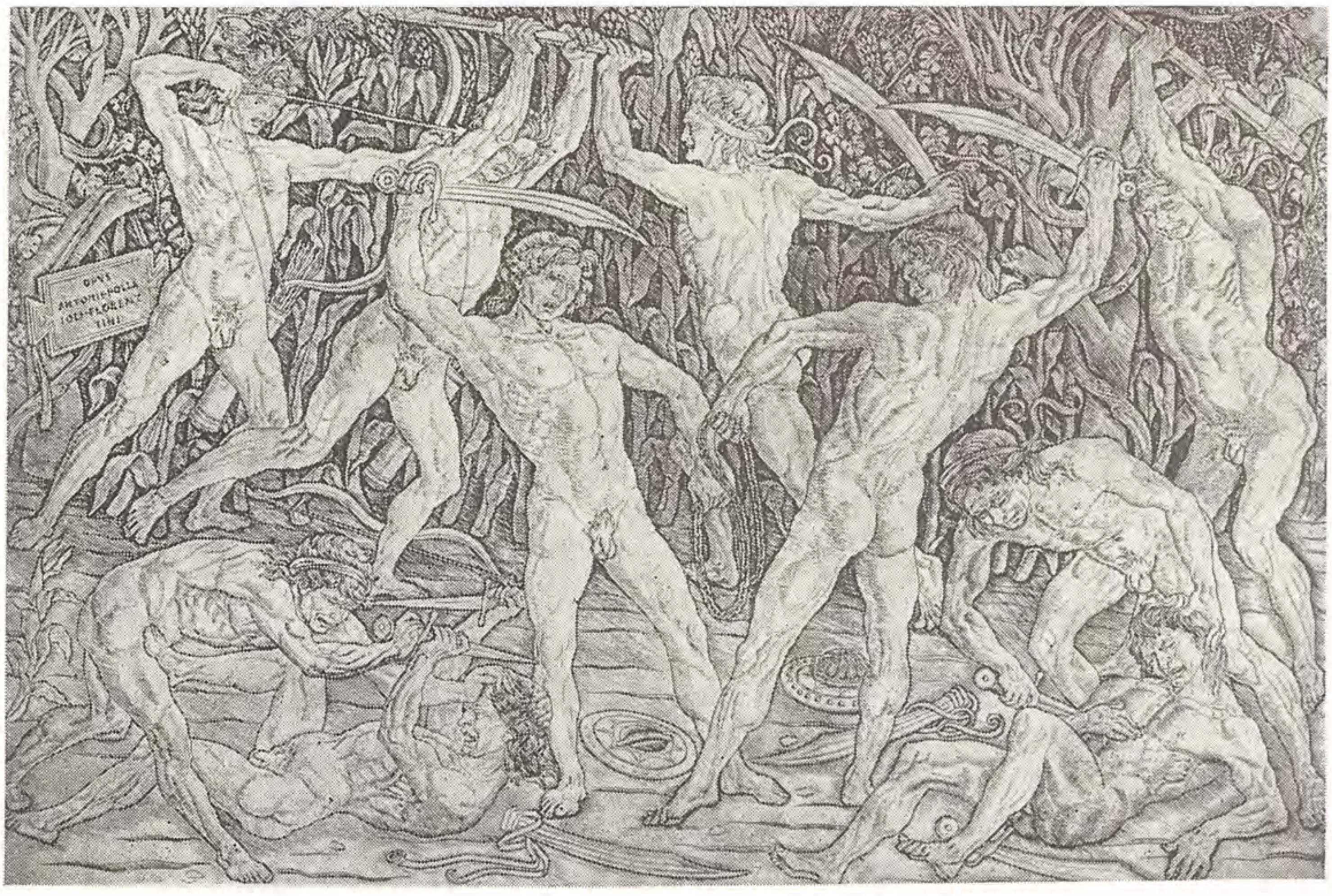


FIG. 2 BATTLE OF THE SEA GODS (Right Side)
Mantegna (Italian) 1431-1506   Size: 13¼x17¾ in.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ANTONII POLLA
IOLI FLORENT
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FIG. 3 BATTLE OF NAKED MEN
Pollaiuolo (Italian) 1432-1498   Size: 15½ 23 in.

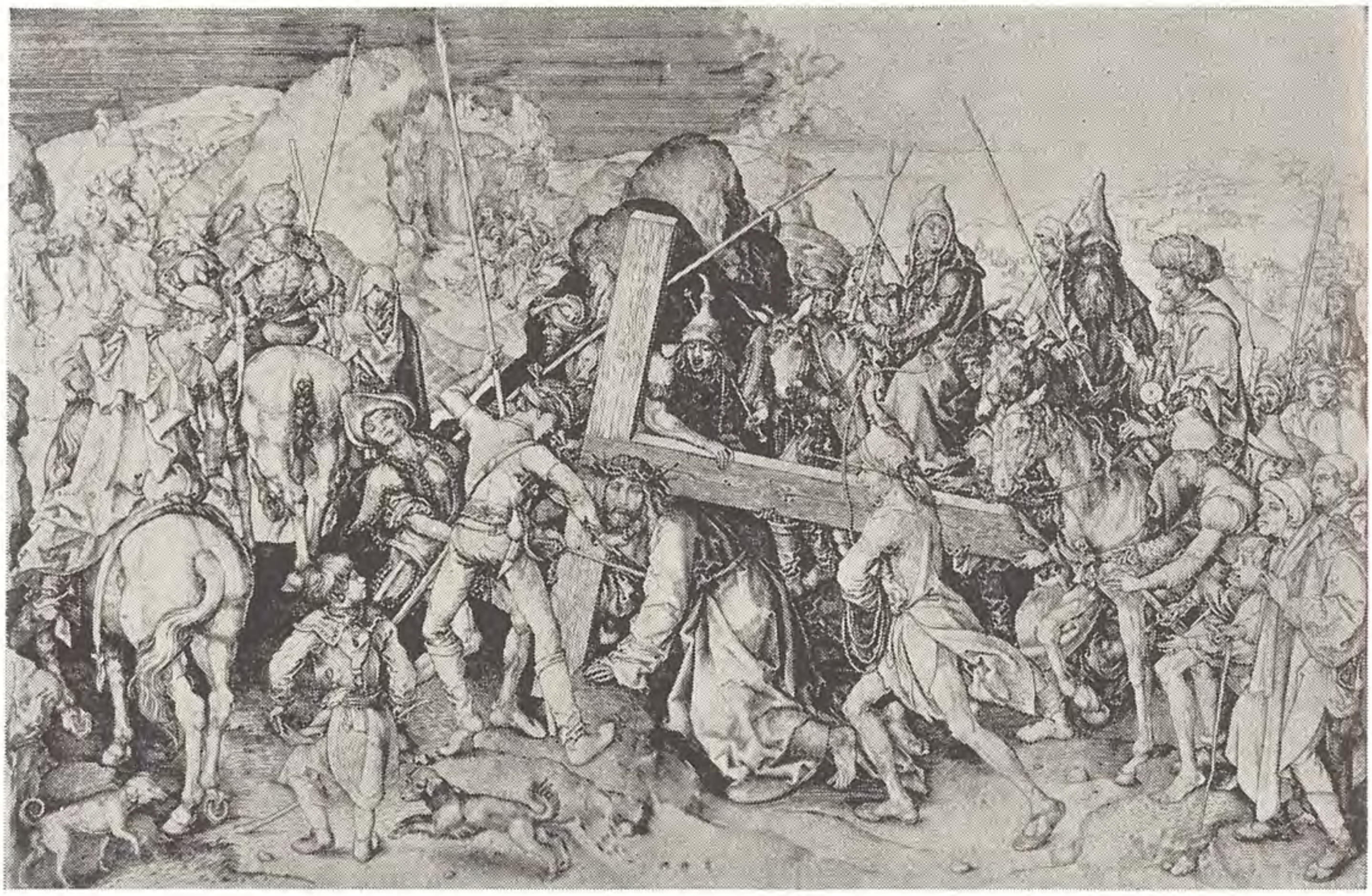

FIG. 4 CHRIST ON THE ROAD TO CALVARY
Schongauer (German) ca. 1445-1491 Size: 11¼x17 in.

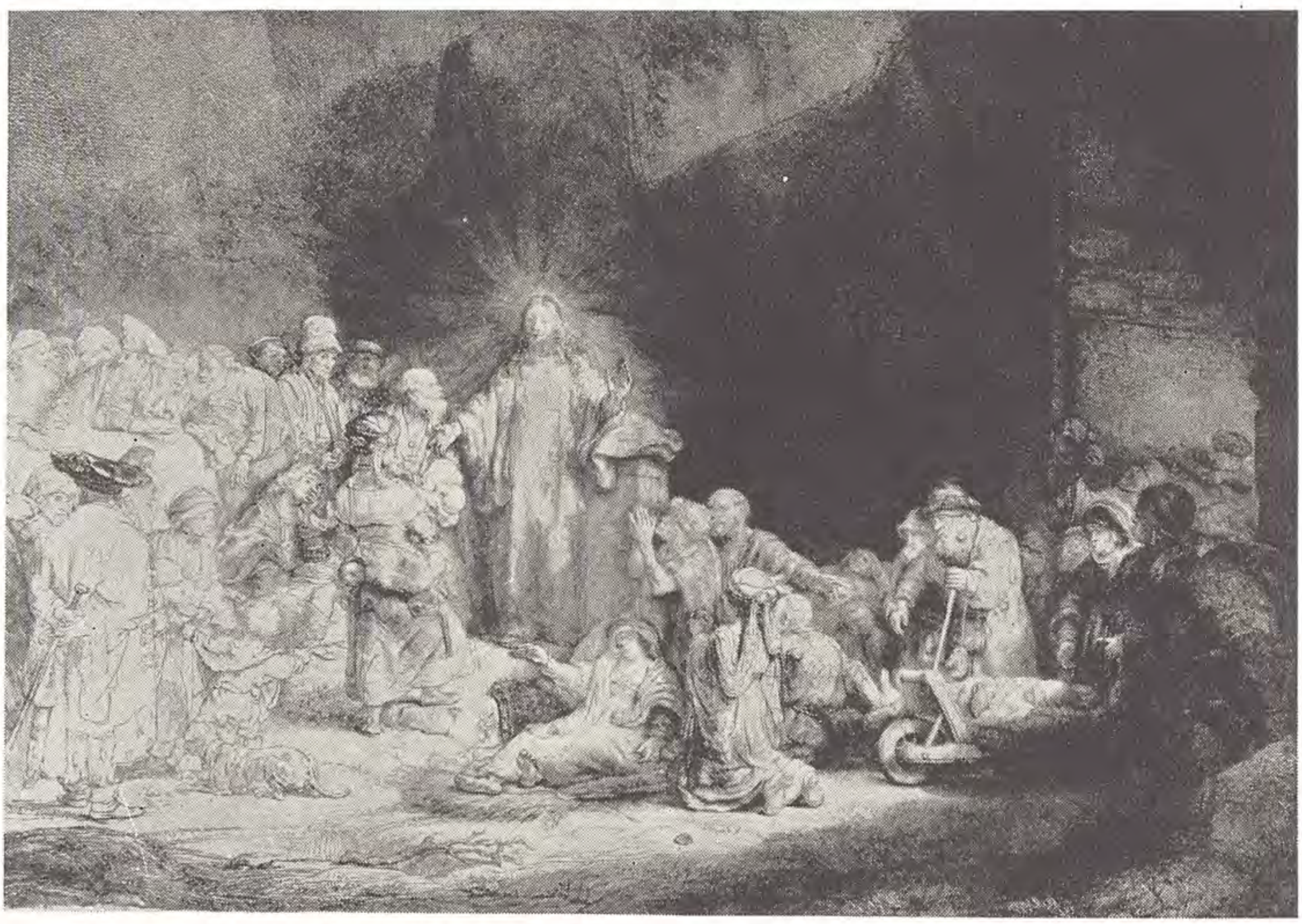

FIG. 5 CHRIST HEALING THE SICK
Rembrandt (Dutch) 1606-1669 Size: 15¾x11¼ in.

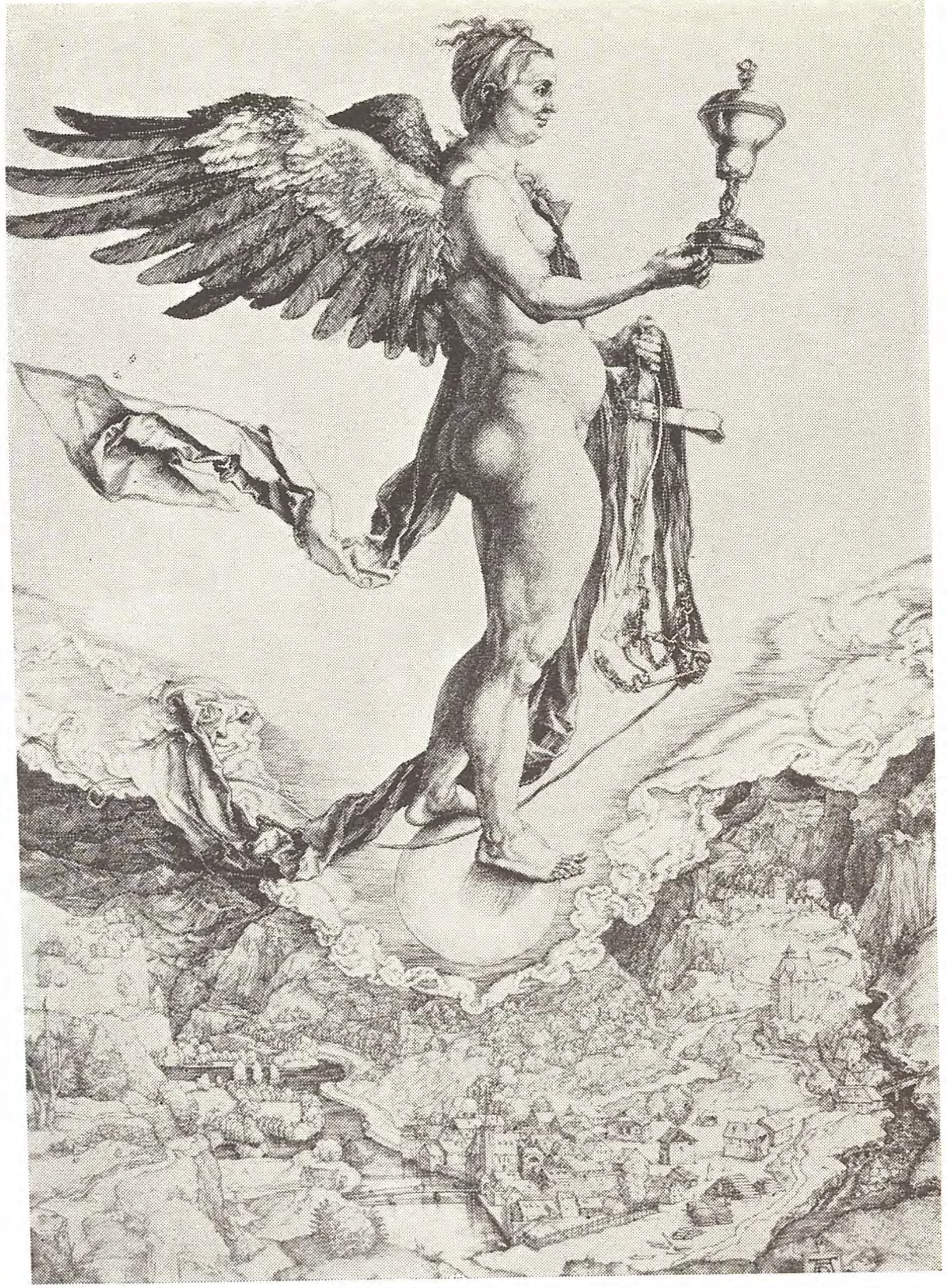

FIG. 6 THE GREAT FORTUNE (NEMESIS)
Durer (German) 1471-1528 Size: 13¼x9¼ in.

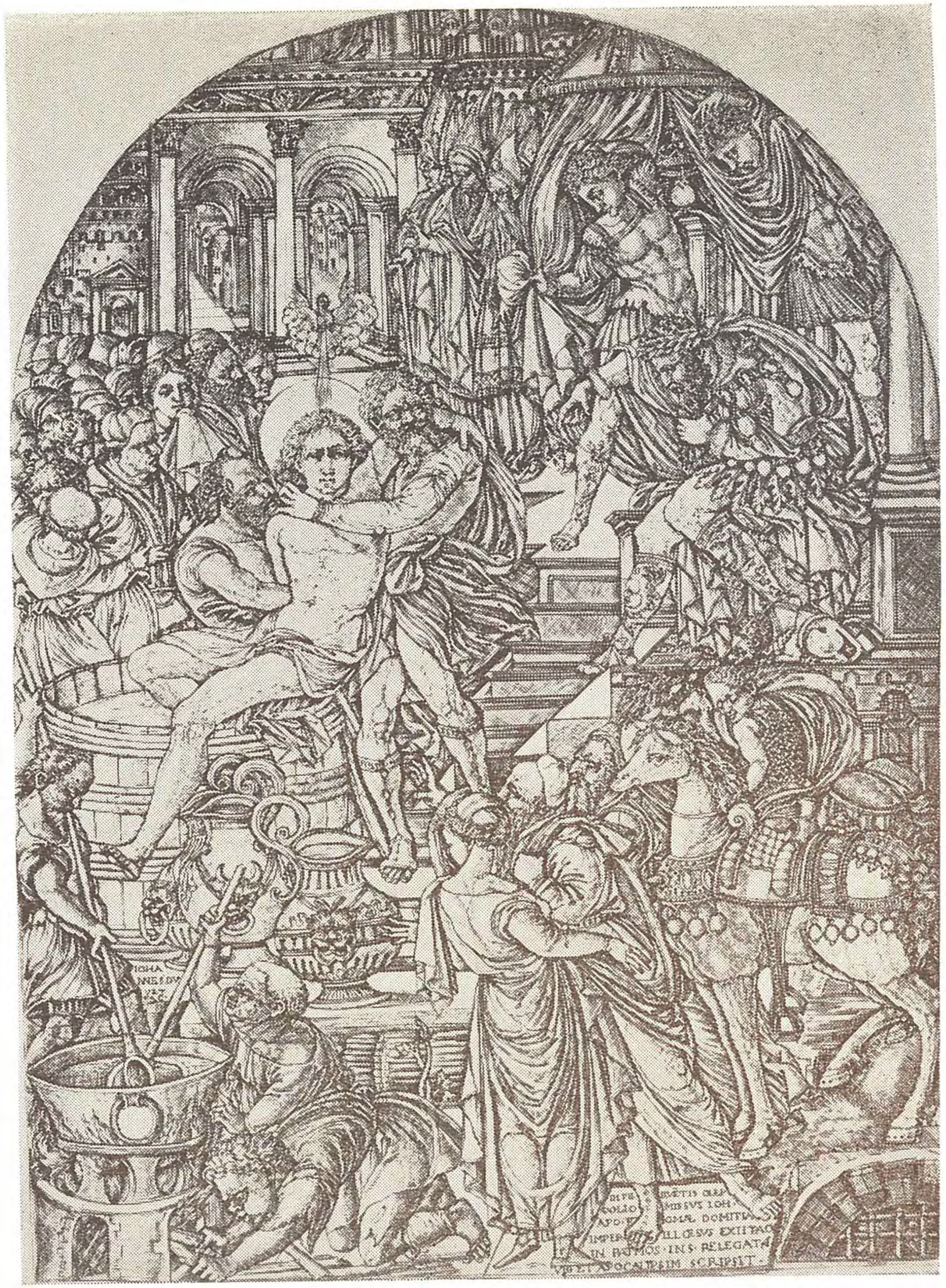
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FIG. 7 MARTYRDOM OF ST. JOHN
Duvet (French) 1485-ab. 1561 Size: 11¾x8½ in.

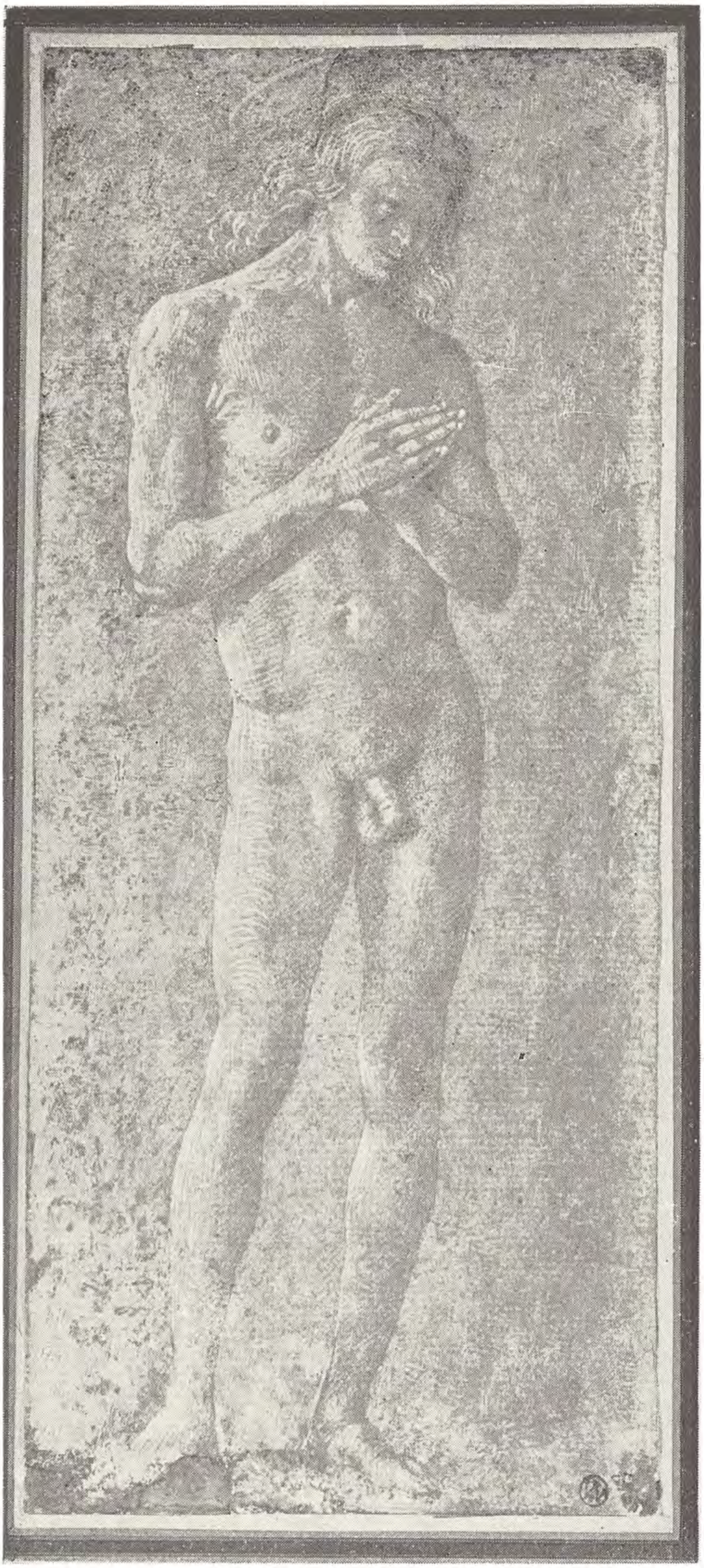


FIG. 8 STUDY FOR THE "BAPTISM OF CHRIST"
Perugino (Italian) 1446-1524   Size: 11x4¾ in.

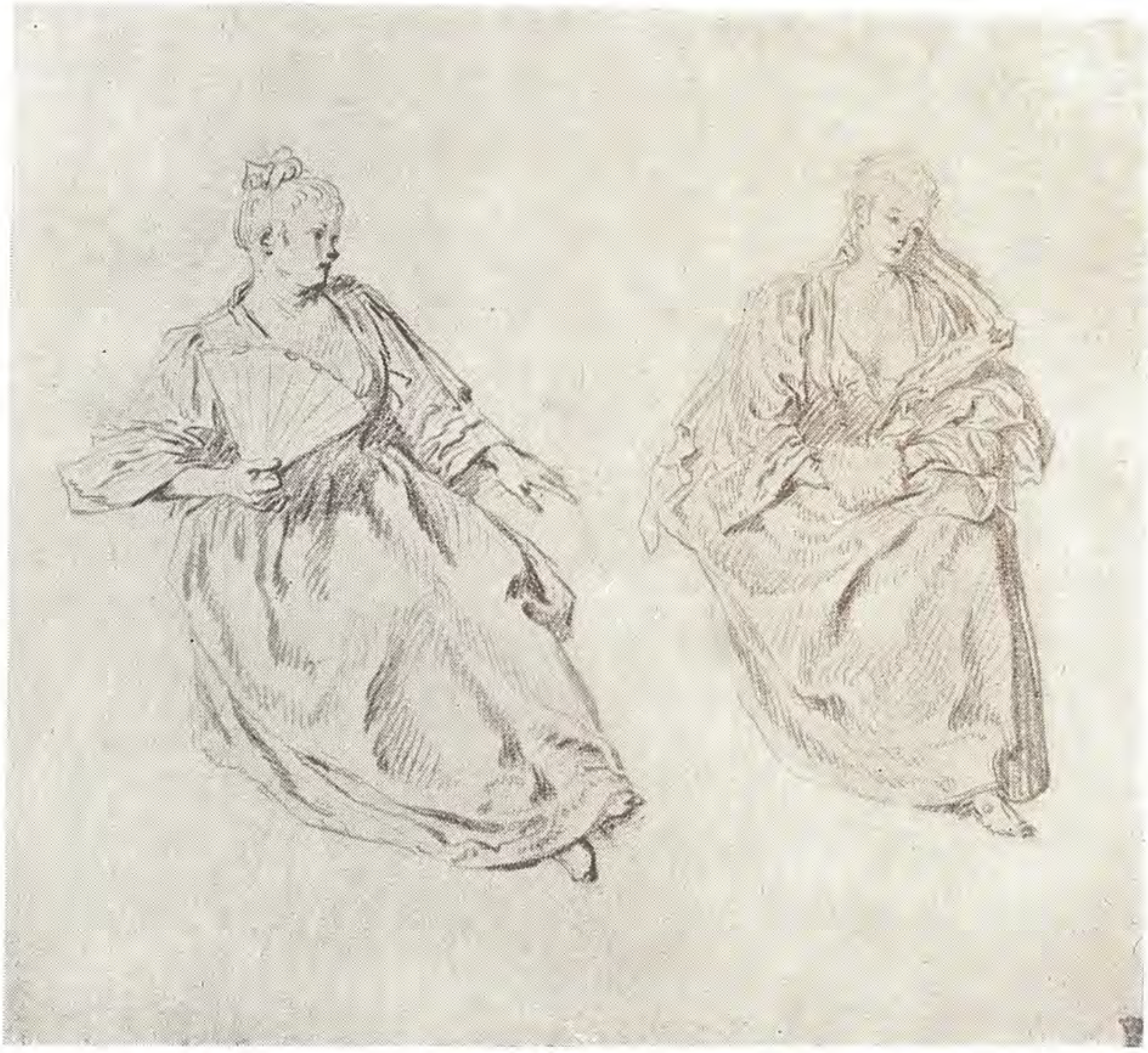


FIG. 9 SHEET OF STUDIES
Watteau (French) 1684-1721 Size: 7x7¾ in.

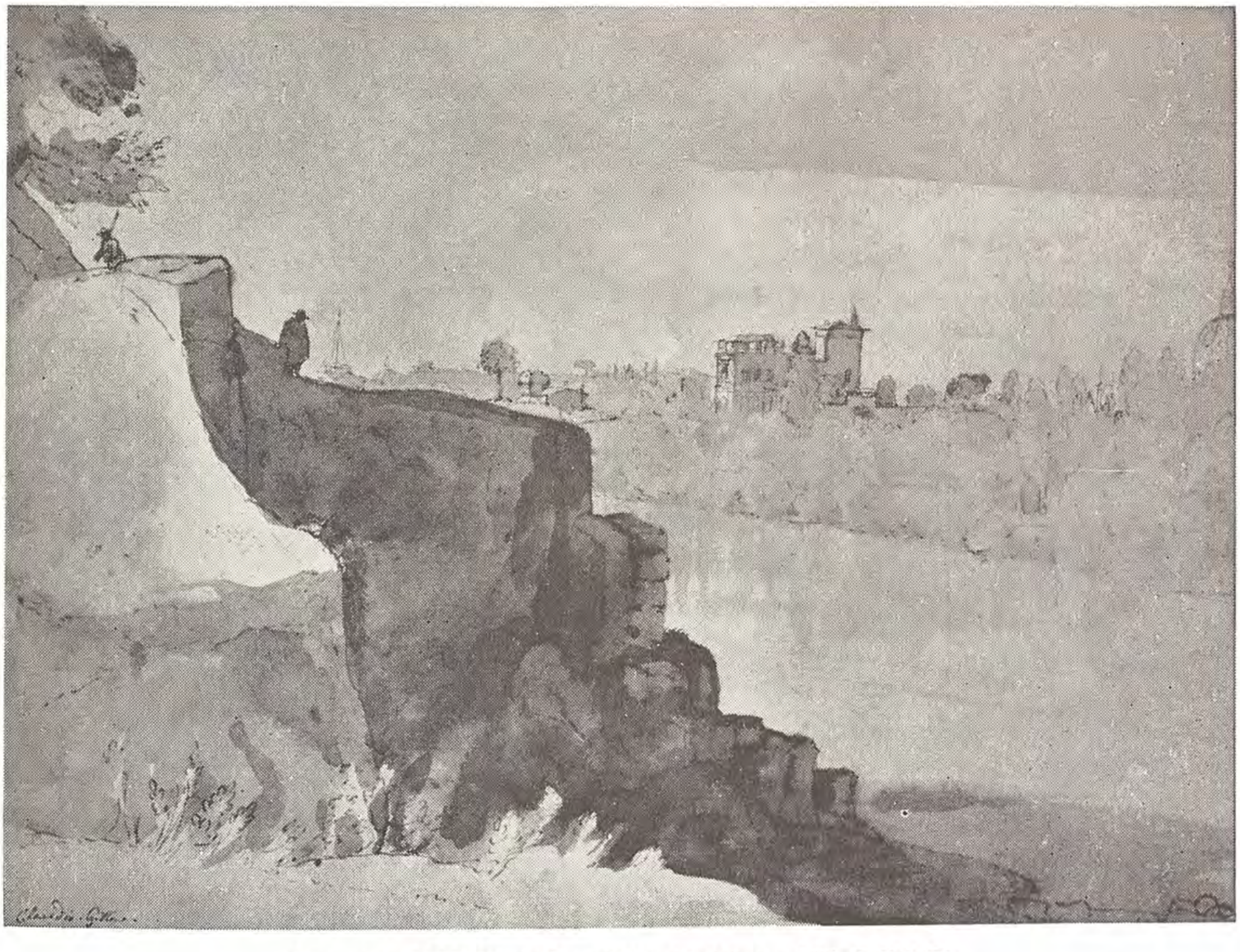


FIG. 10 VIEW OF THE TIBER AT ROME
Claude Lorrain (French) 1600-1682 Size: 8x10½ in.

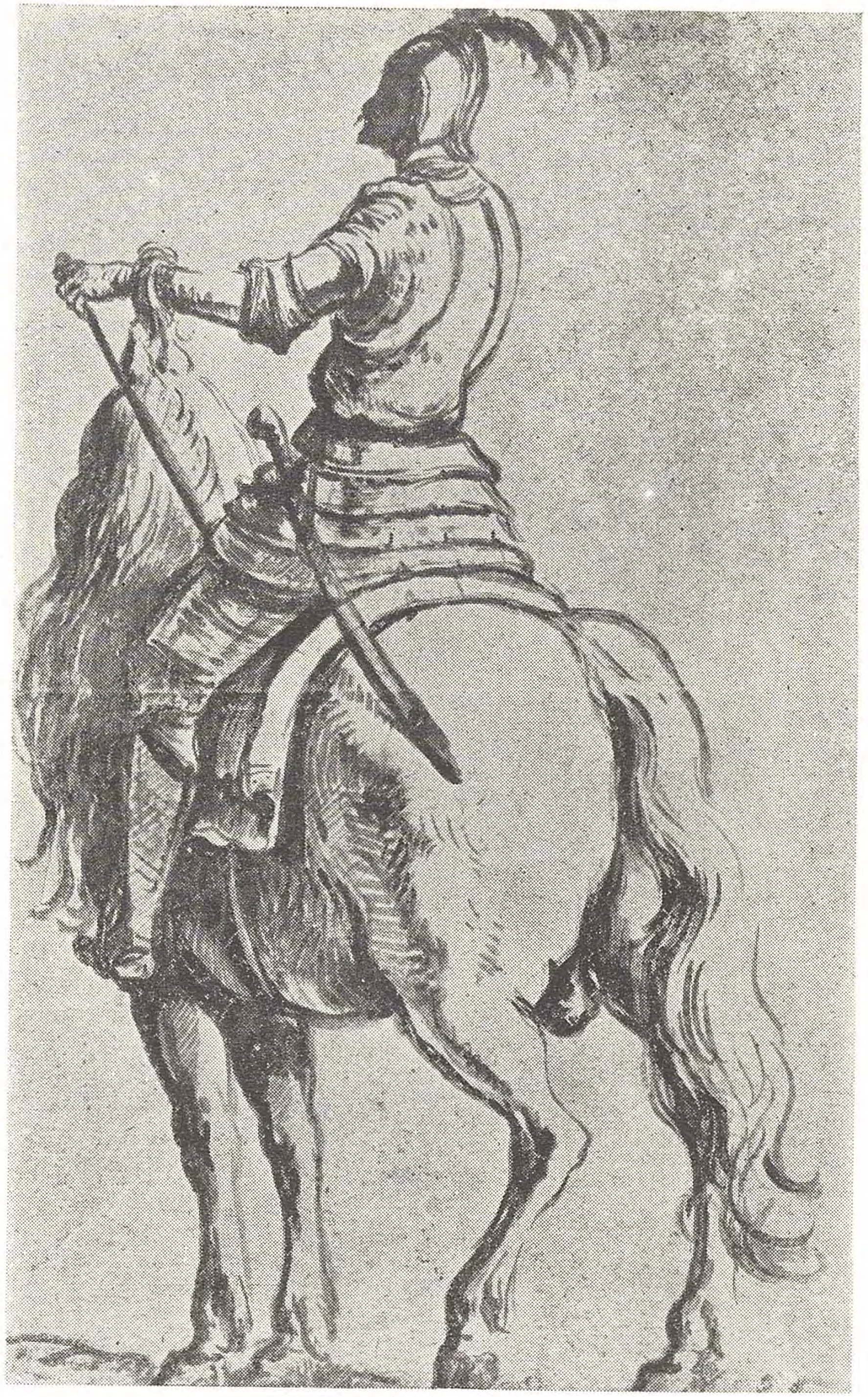


FIG. 11 EQUESTRIAN FIGURE
Van Dyck (Flemish) 1599-1641
Size: 15¼x9½ in.

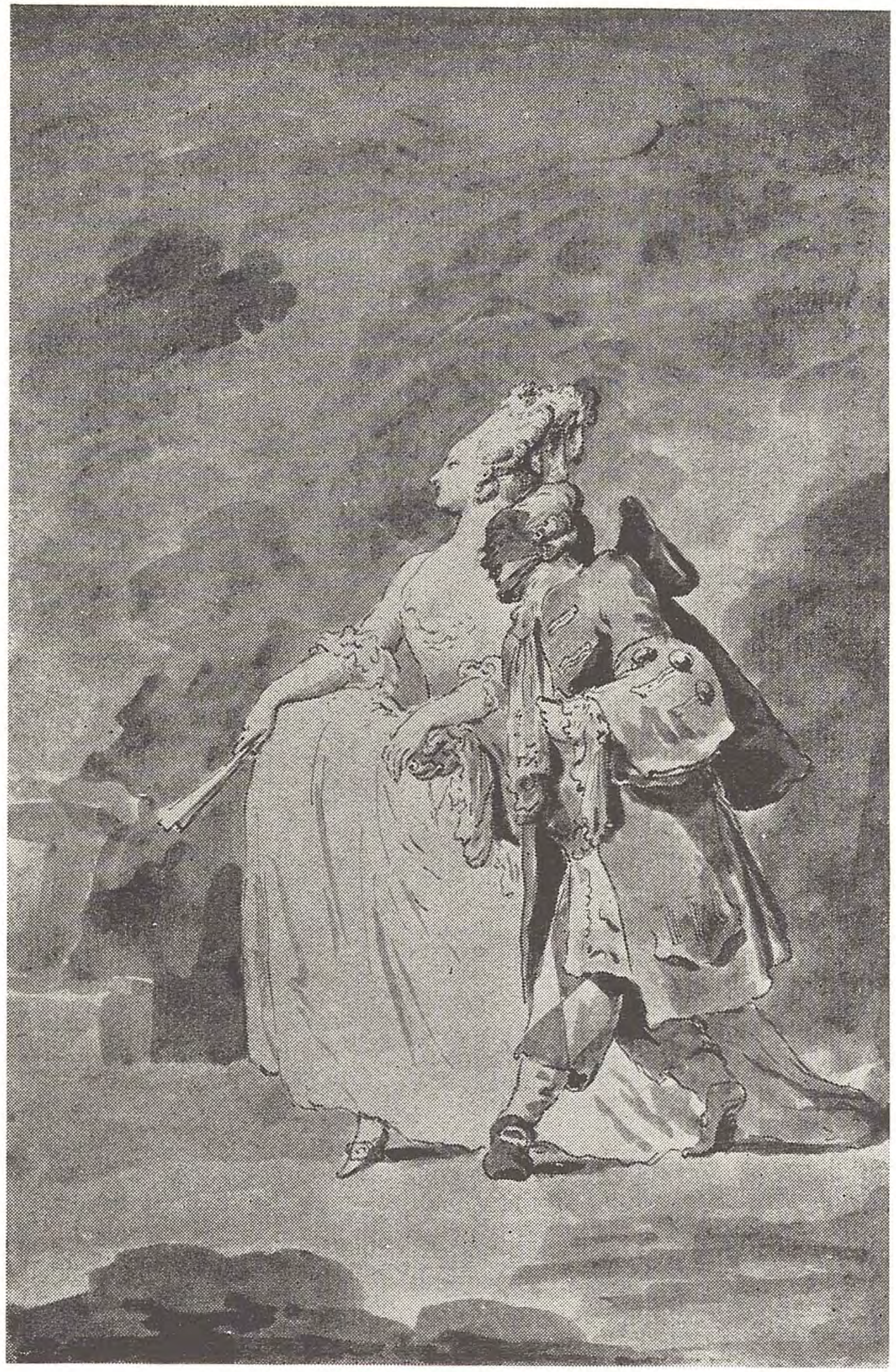


FIG. 12 MASQUERADE
Longhi (Italian) 1702-1785 Size: 10¾x7¼ in.

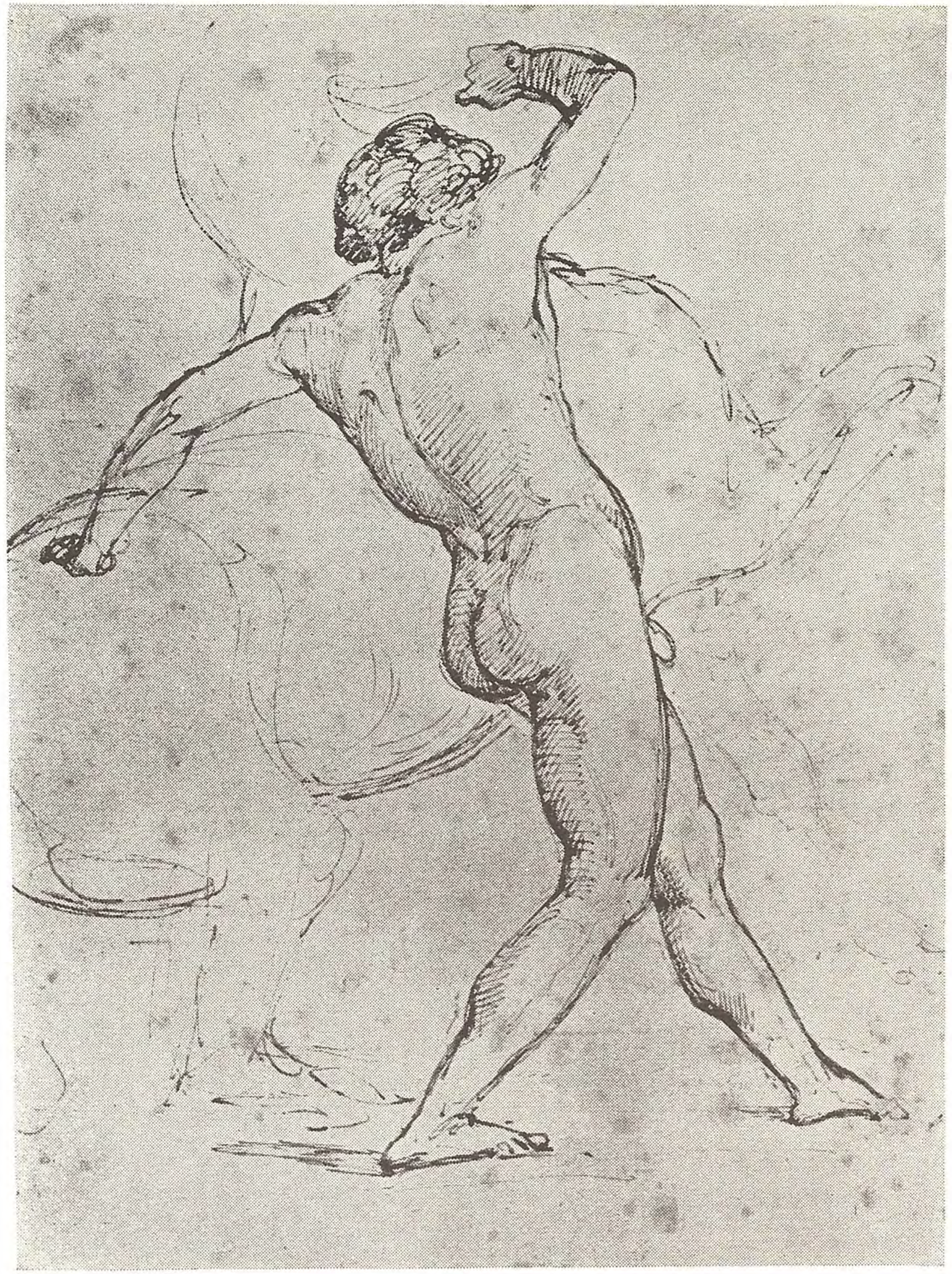


FIG. 13 STUDY OF A NUDE MAN
Gericault (French) 1791-1824 Size: $9\frac{7}{8}$x$7\frac{1}{2}$ in.

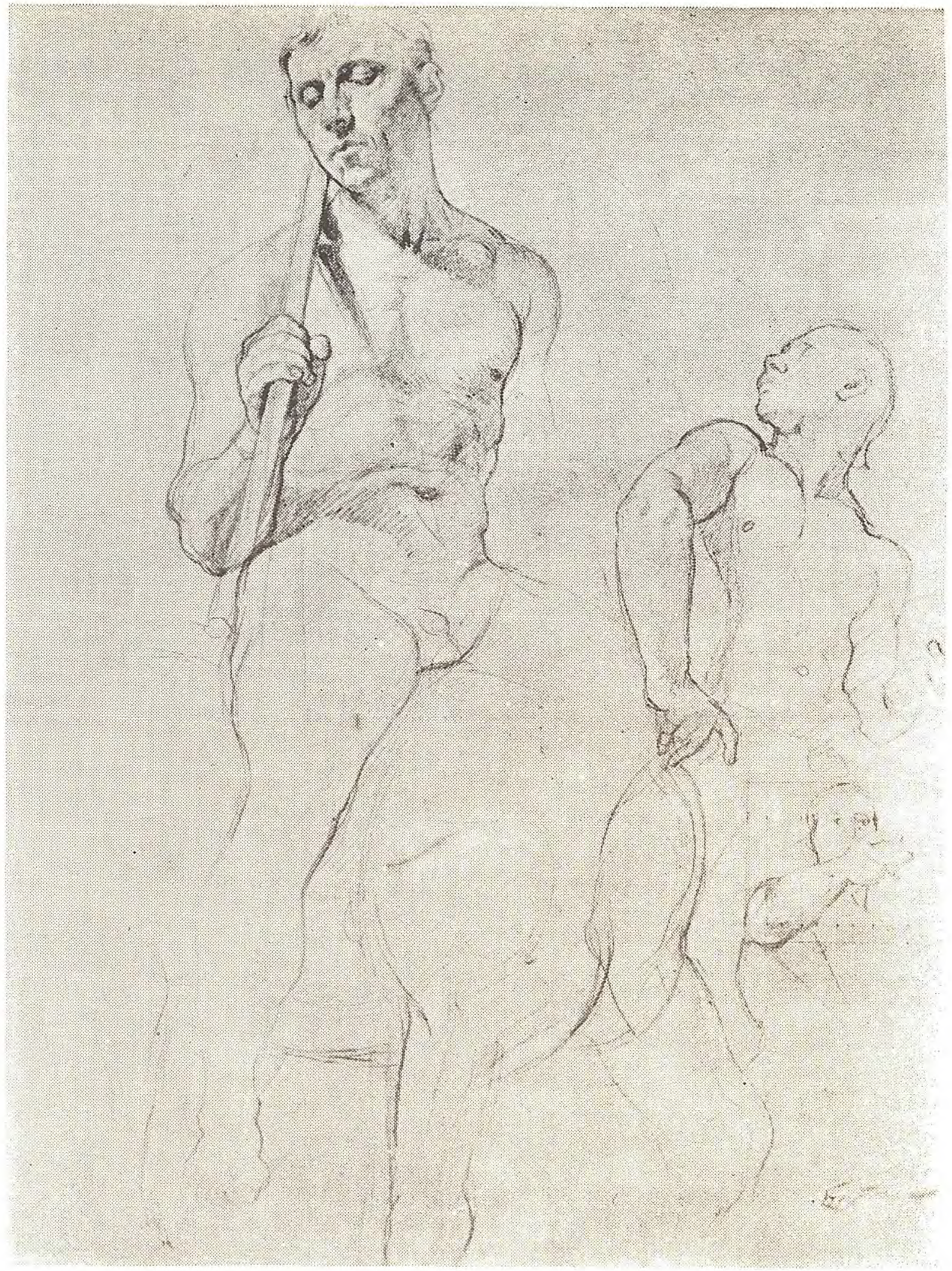


FIG. 14 STUDIES FOR "MARTYRDOM OF ST. SYMPHORIEN"
Ingres (French) 1780-1867 Size: 21x16 in.

DEPARTMENT OF NEAR AND FAR EAST

THE CHINESE SECTION

IN THE galleries of Chinese art, the visitor may see the artistic achievements of almost four thousand years of unbroken tradition. The range of the collection begins with the earliest bronze vessels used in the second millennium B.C. for sacrifices to the spirits of the ancestors (Fig. 1). The evolution of the bronze-age art is illustrated by such pieces as the impressive *Dragon Pole-end* (Fig. 2) and the *Covered Cauldron* from the last phase of the bronze art in the 6th to 3rd centuries B.C. (Fig. 3). At that time the decorated jades attained the highest perfection, so well exemplified in the famous *Jade Disk* (Fig. 4).

The continuation of the art tradition is shown by the comprehensive collection of ceramics from the elaborate painted *House Model* of the first century A.D. (Fig. 5), through the gradual perfection of technique in the T'ang Dynasty (Fig. 15), to the culmination of the art in the great products of the Sung Dynasty kilns in the 11th and 12th centuries (Figs. 19-21).

The section of paintings contains an exceptionally early and historically important scroll, a figure painting, known as *Listening to Music,* attributed to an artist of the 9th century (Fig. 16). It was in the fully developed monochrome ink landscapes that Chinese genius found its most complete expression during the Sung and Yüan periods (Figs. 17 and 18). The subsequent styles of the Ming and Ch'ing Dynasties, in a freer ink manner on the one hand and a more decorative painting in colour on the other, are well represented in the collection.

The Gallery is especially rich in Chinese Buddhist sculpture. The most famous cave-temple sites of Yün Kang, Lung Mên, and T'ien Lung Shan are represented by characteristic examples (Figs. 10, 11, and 12). The two *Stelae* and figure of a *Bodhisattva* (Figs. 7, 8 and 9) are works of the highest quality from the great archaic period in the sixth century. Other Buddhist images in bronze, pottery, and wood show the evolution from a formal, deeply spiritual art through the full maturity (Fig. 14), to a more ornate but more human manner of representing the deities, as in the wood figure of *Kuan Yin* (Fig. 23).

The last two imperial dynasties, Ming and Ch'ing, are best known in the West for the superb craftsmanship in porcelain, lacquer, and textiles. All the celebrated types of single-colour and decorated porcelains are represented. The extensive collection of textiles and costumes, ranging from the sixteenth to the nineteenth centuries, furnish striking evidence that the Chinese tradition of technical skill and masterly design has retained its vigour into modern times.

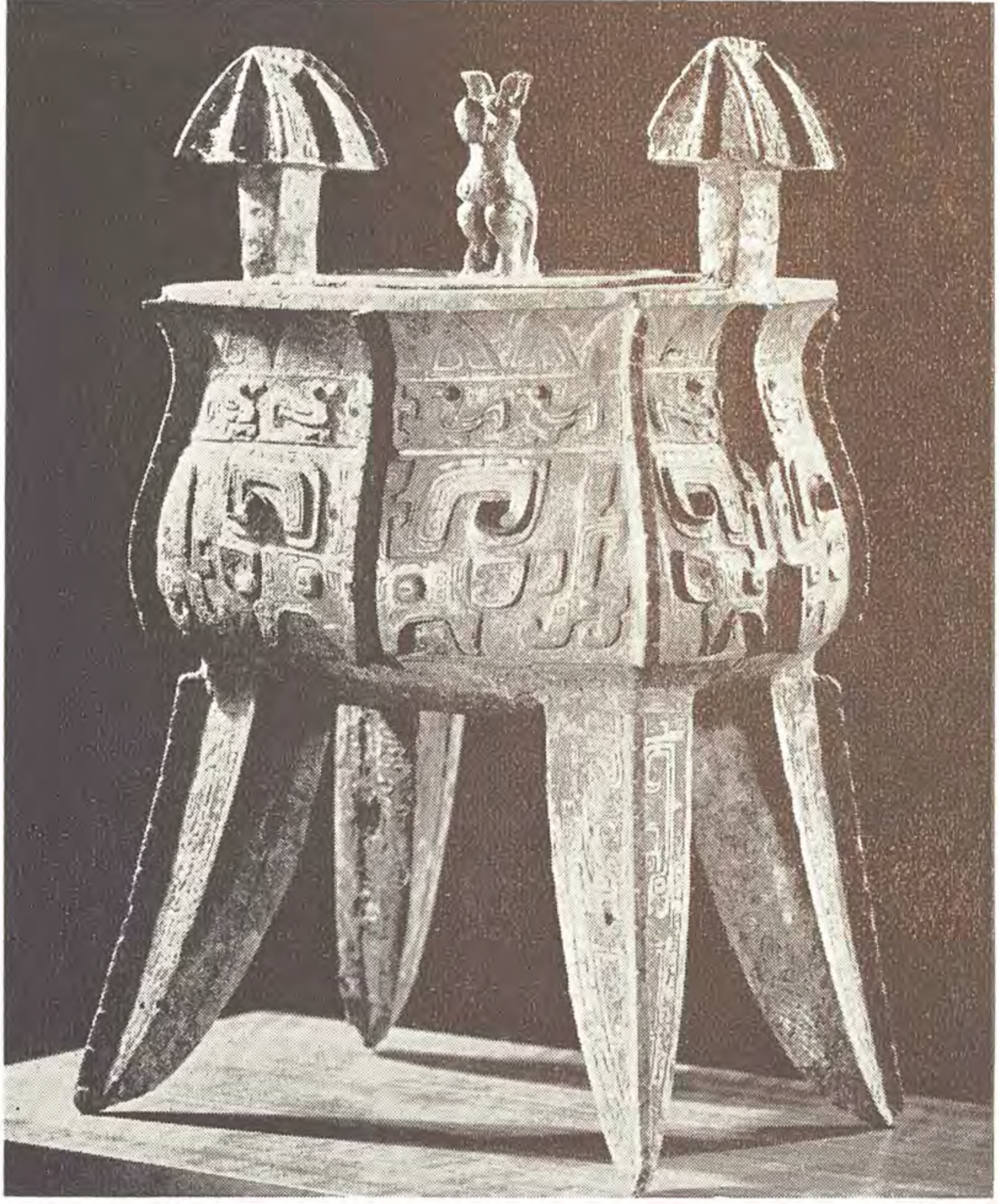
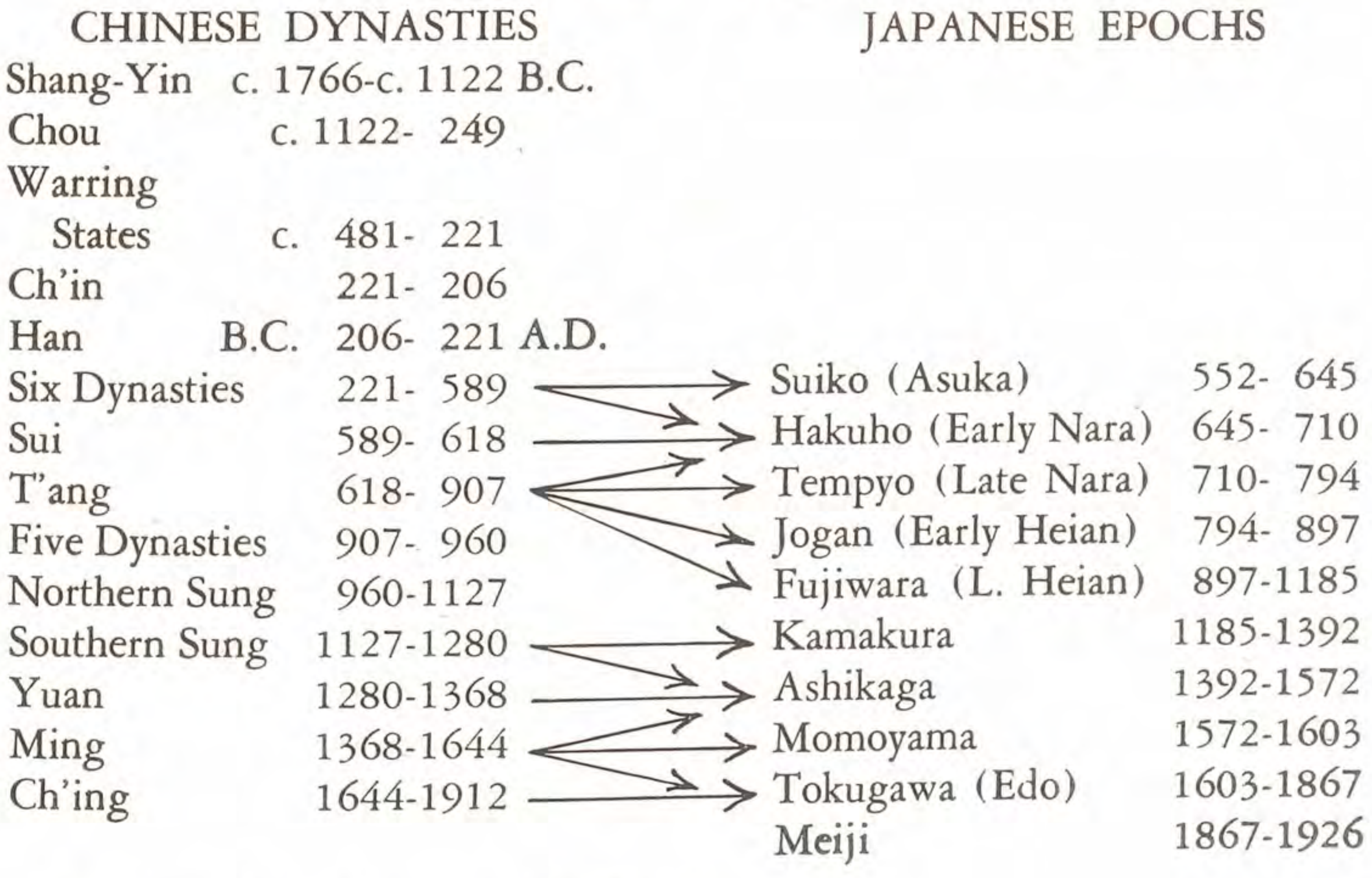


FIG. 1 SACRIFICIAL VESSEL
Chinese, Shang Dynasty (c. 1400-c. 1100 B. C.)
Type *Chia*. Bronze Height: 13½ in.



CHINESE DYNASTIES	
Shang-Yin	c. 1766-c. 1122 B.C.
Chou	c. 1122- 249
Warring States	c. 481- 221
Ch'in	221- 206
Han	B.C. 206- 221 A.D.
Six Dynasties	221- 589
Sui	589- 618
T'ang	618- 907
Five Dynasties	907- 960
Northern Sung	960-1127
Southern Sung	1127-1280
Yuan	1280-1368
Ming	1368-1644
Ch'ing	1644-1912

JAPANESE EPOCHS	
Suiko (Asuka)	552- 645
Hakuho (Early Nara)	645- 710
Tempyo (Late Nara)	710- 794
Jogan (Early Heian)	794- 897
Fujiwara (L. Heian)	897-1185
Kamakura	1185-1392
Ashikaga	1392-1572
Momoyama	1572-1603
Tokugawa (Edo)	1603-1867
Meiji	1867-1926

Arrows indicate waves of influence.

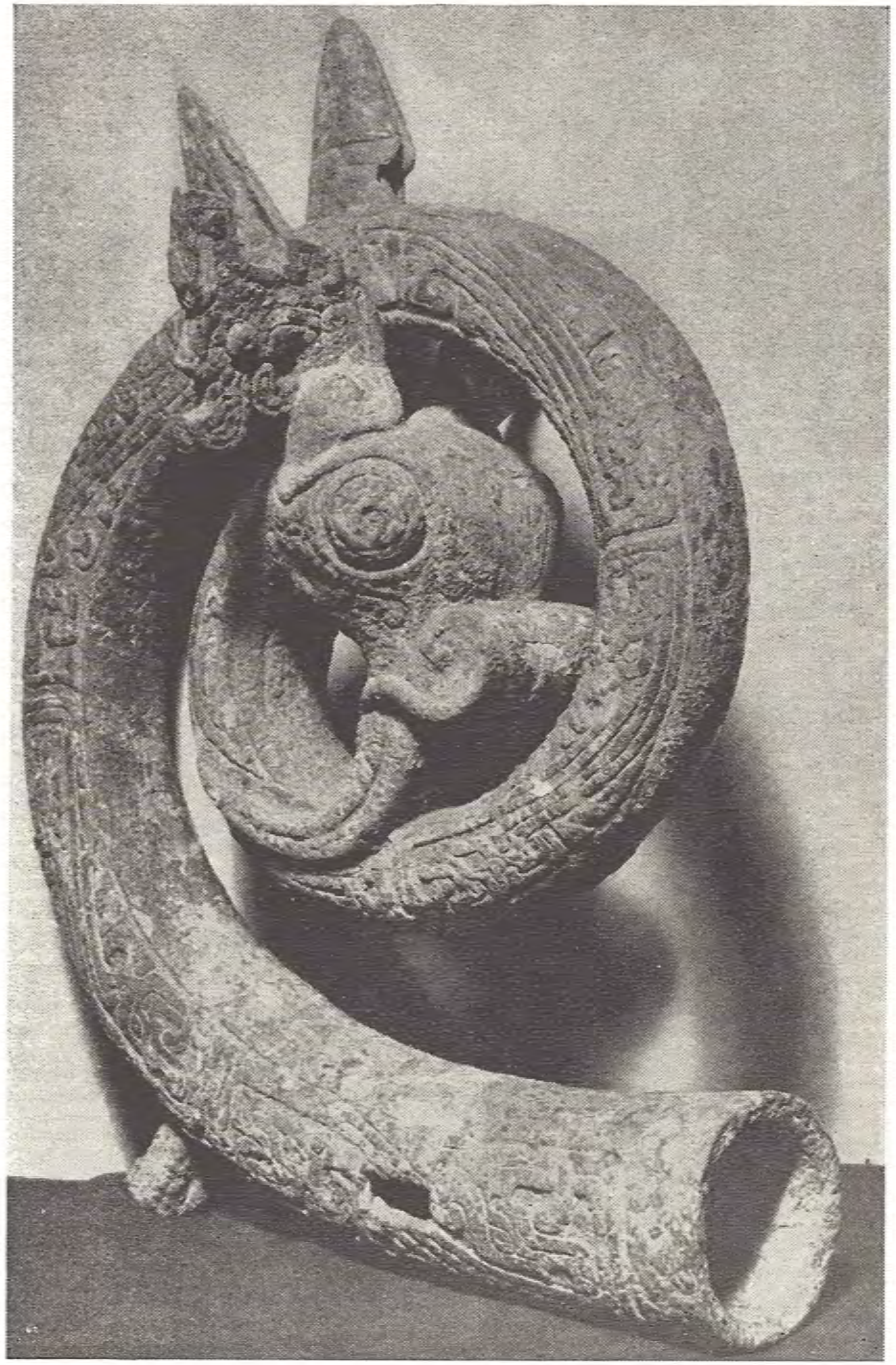


FIG. 2 BRONZE SPIRAL
Chinese, Middle Chou Dynasty (c. 900-c. 600 B.C.)
Height: 13½ in.

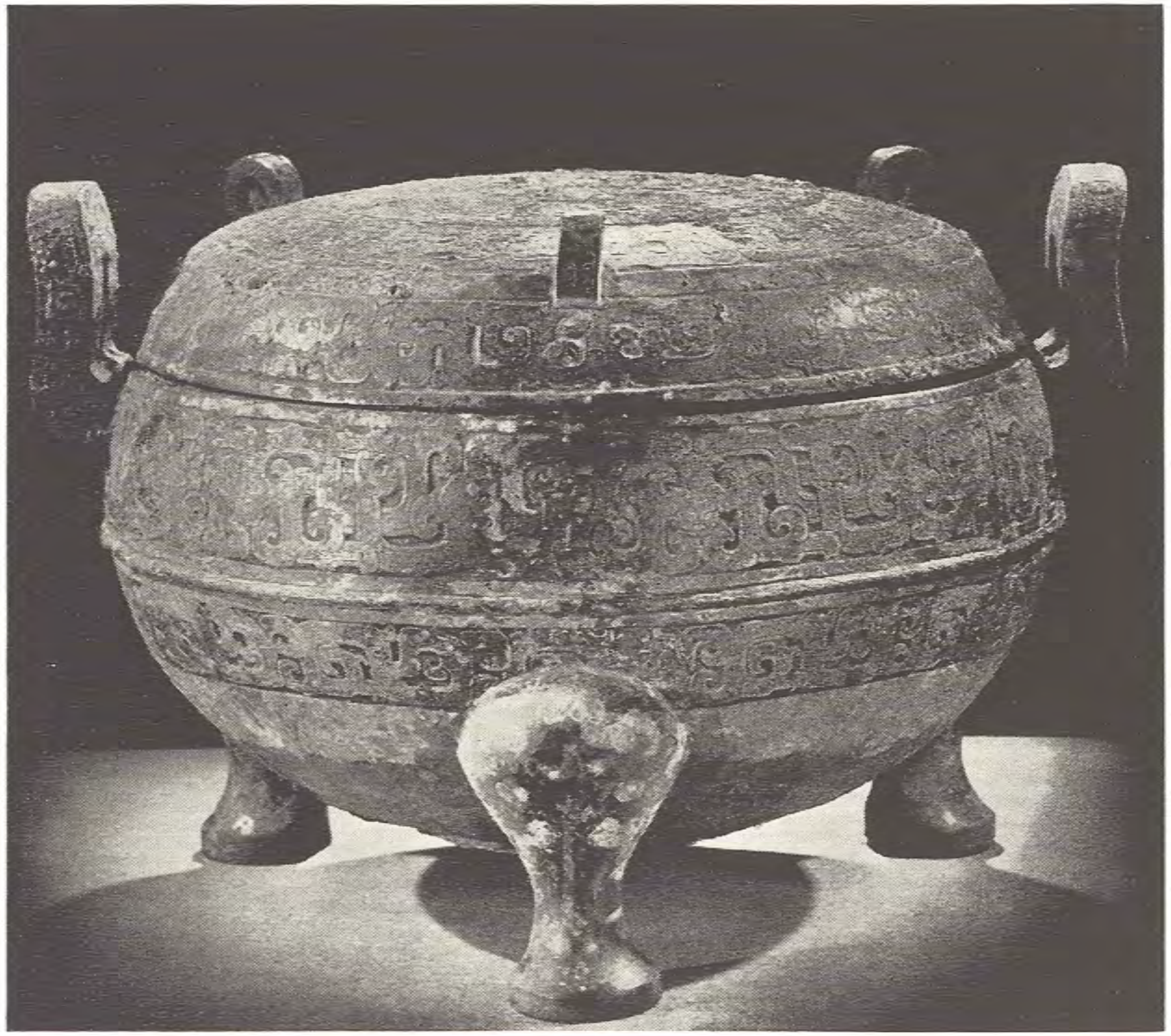


FIG. 3 SACRIFICIAL VESSEL
Chinese, Late Chou Dynasty (c. 600-c. 250 B.C.) Height: 11 in.

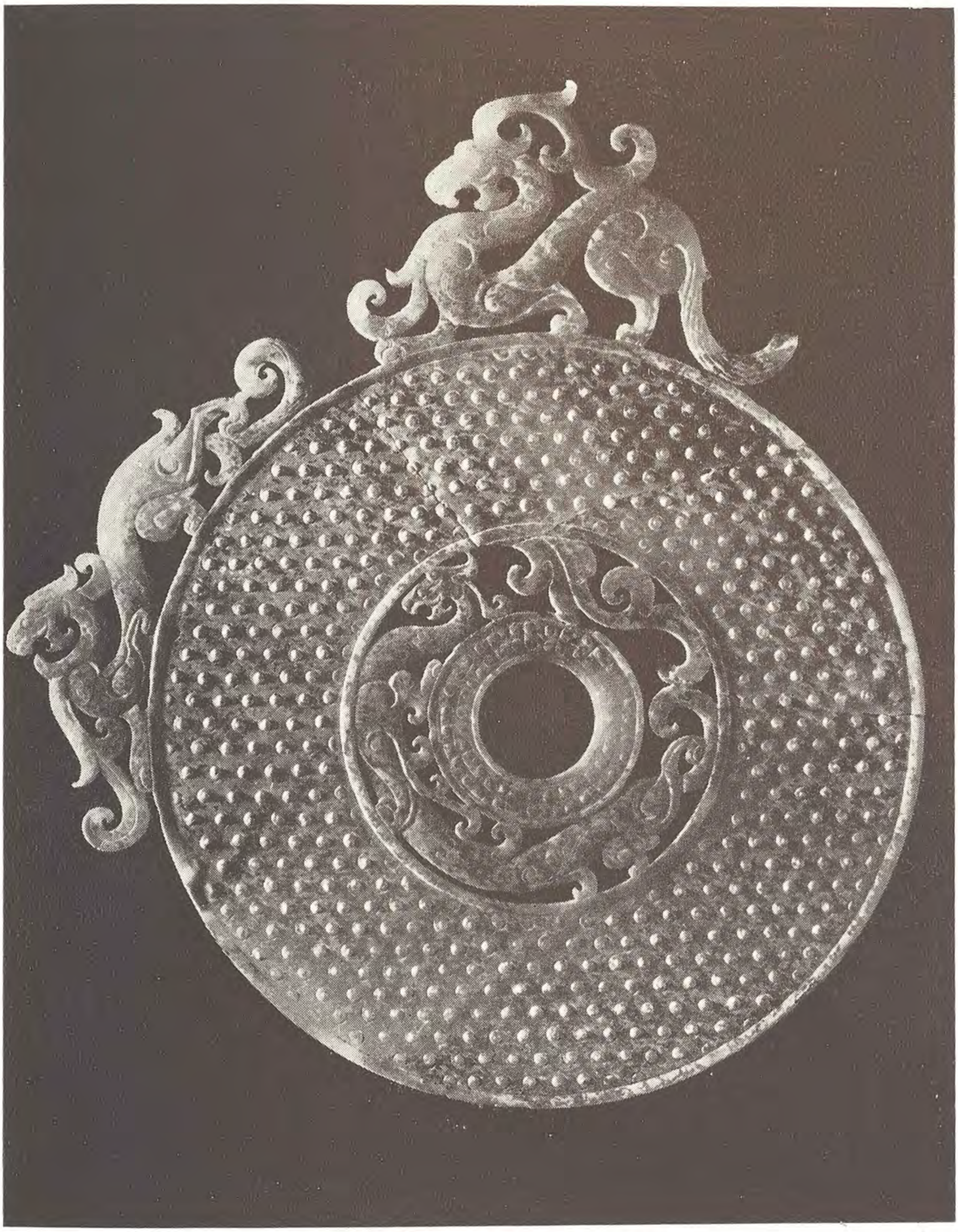


FIG. 4. JADE DISK, TYPE *PI*

Chinese, Late Chou Dynasty (c. 600-c. 250 B.C.)   Greatest Diameter 8⅝ in.

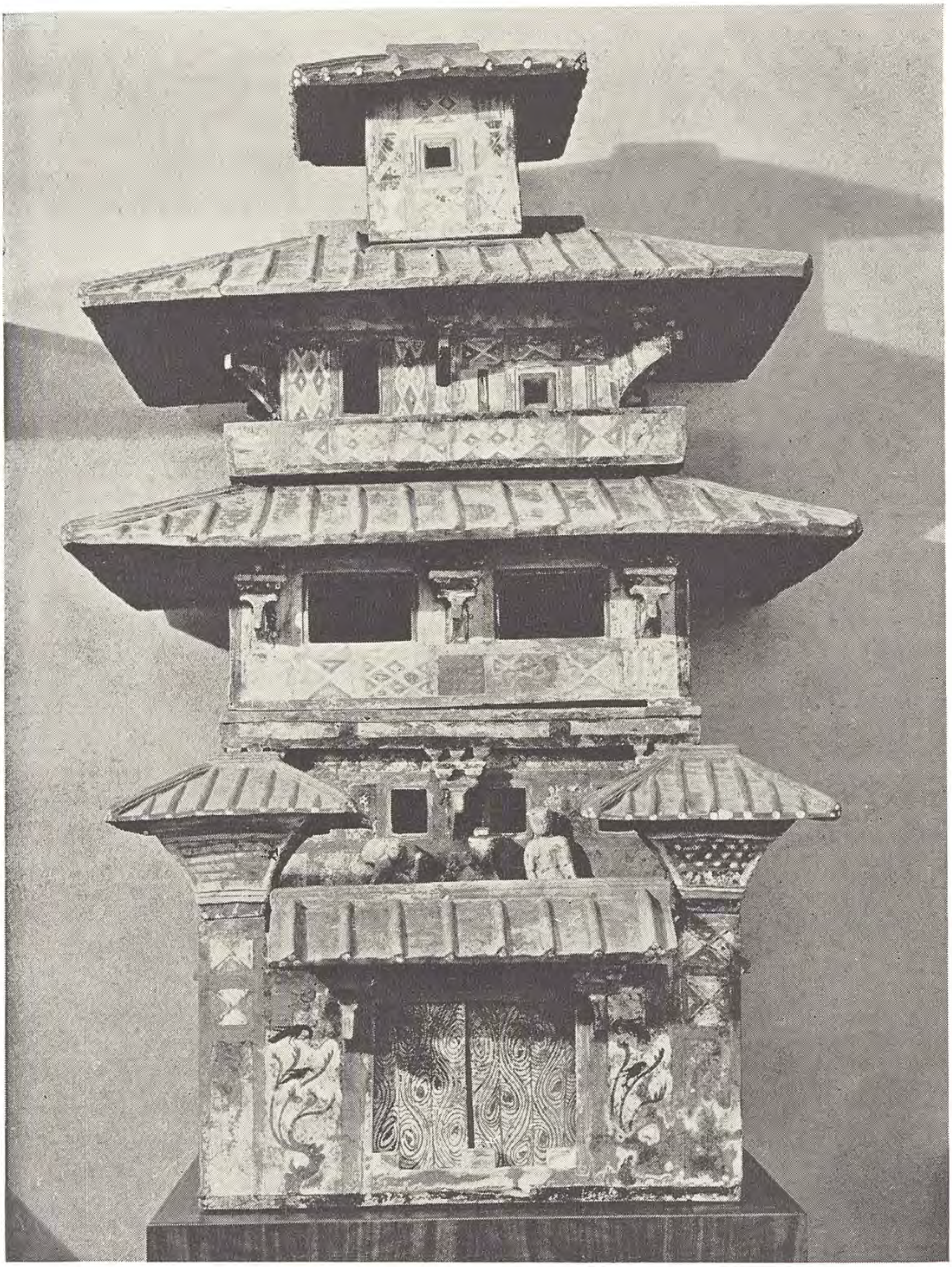


FIG. 5 PAINTED POTTERY HOUSE MODEL
Chinese, 1st Century A.D., Han Dynasty Height: 52 in.

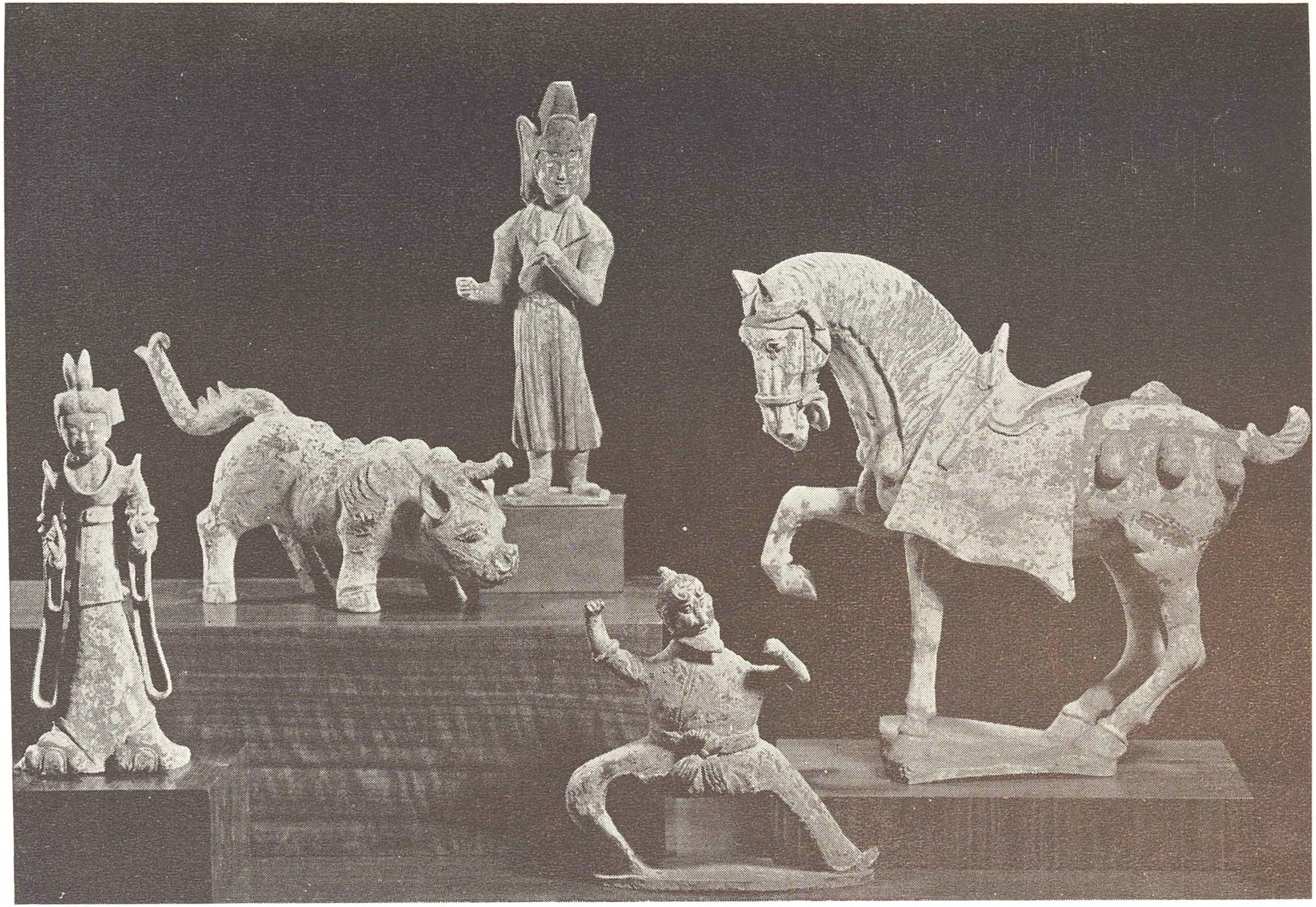


FIG. 6. POTTERY TOMB FIGURINES
Chinese, Han to T'ang Dynasties (206 B.C.-918 A.D.)

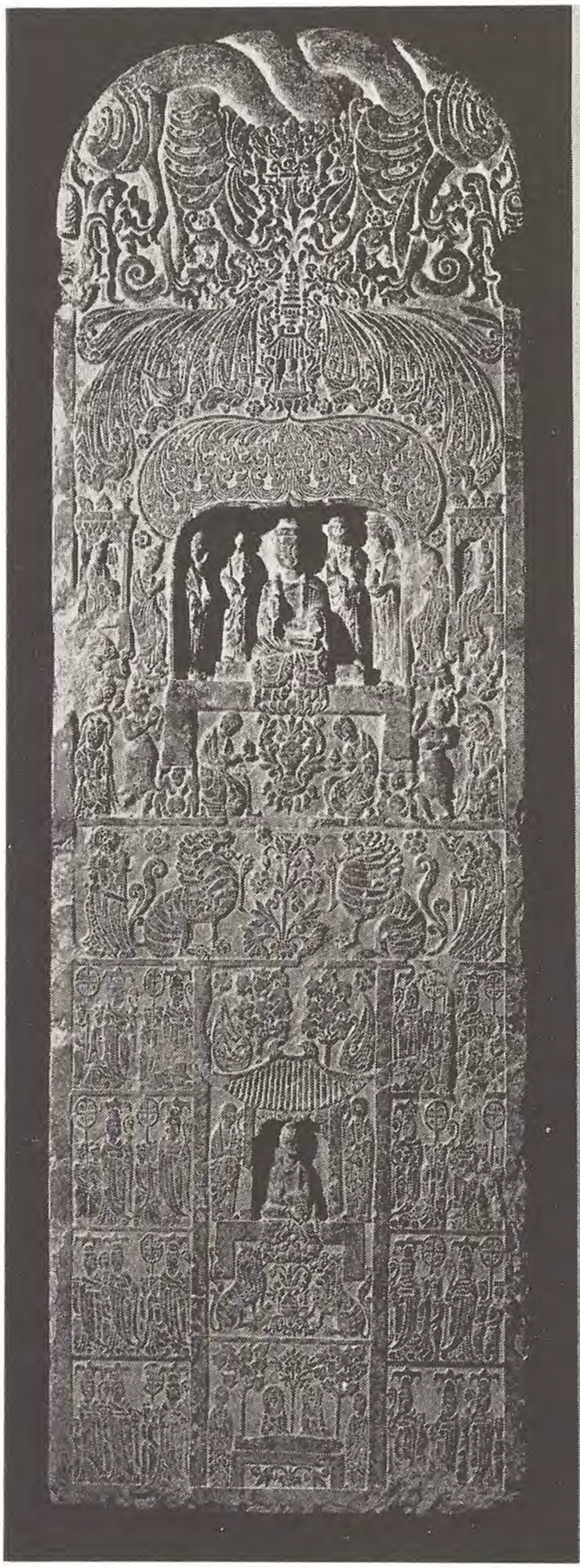


FIG. 7 BUDDHIST VOTIVE STELE
Chinese, 1st Half of 6th Century,
Wei Dynasty Height: 98 in.

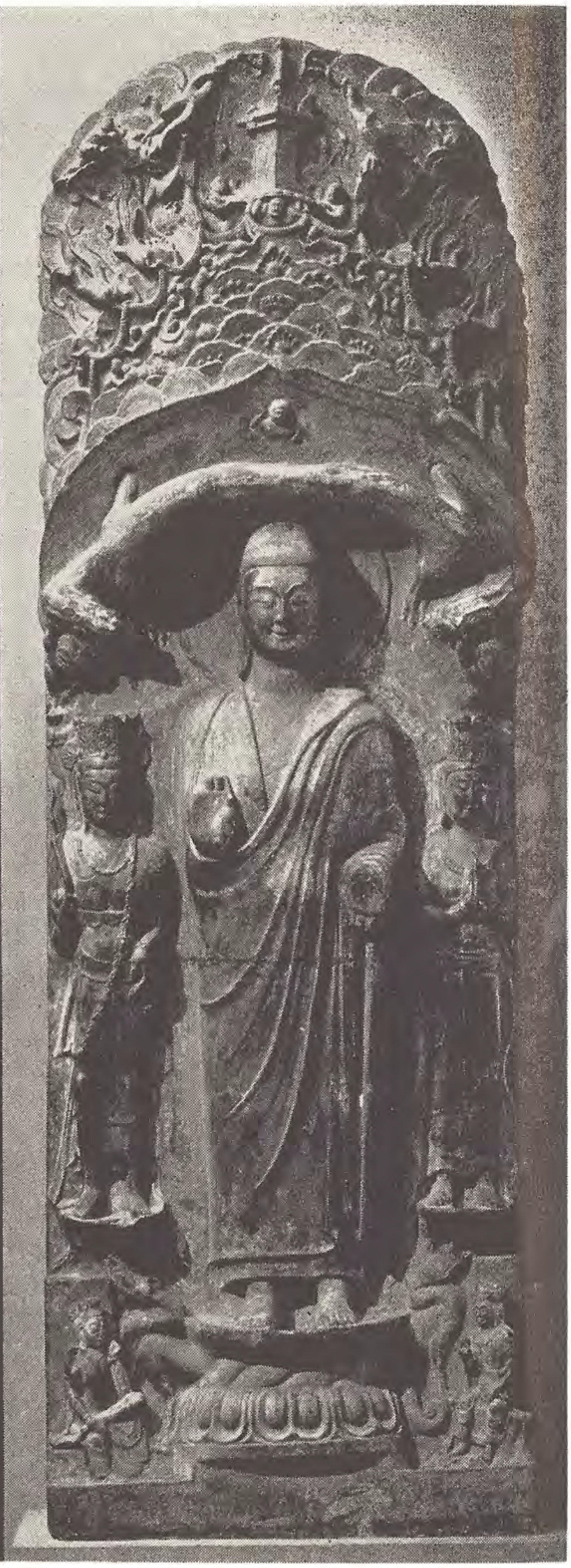


FIG. 8 BUDDHIST VOTIVE STELE
Chinese, 569 A.D.,
Northern Ch'i Dynasty Height: 91½ in.

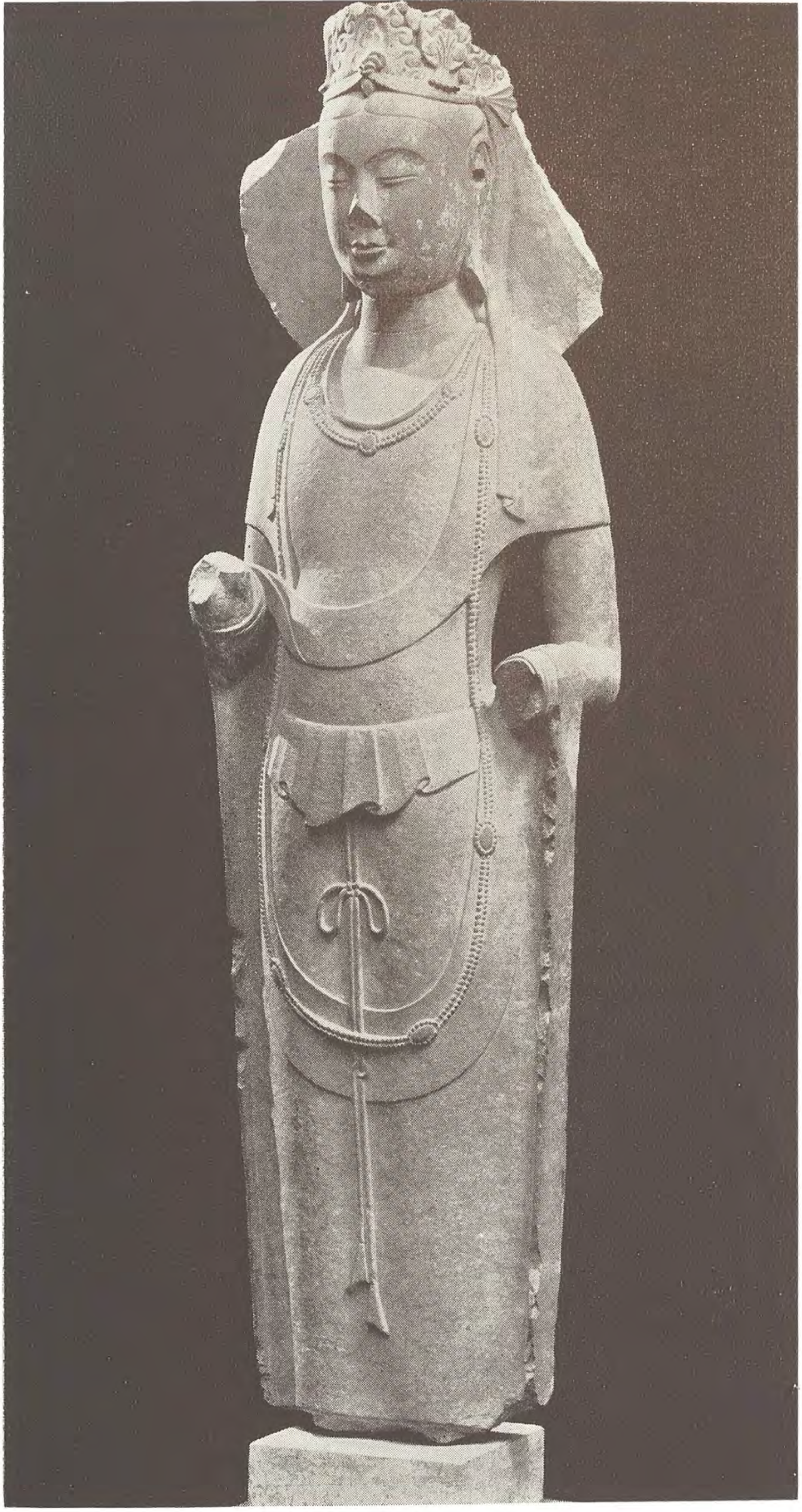


FIG. 9 KUAN YIN
Chinese, Sui Dynasty (589-618) Height: 52 in.

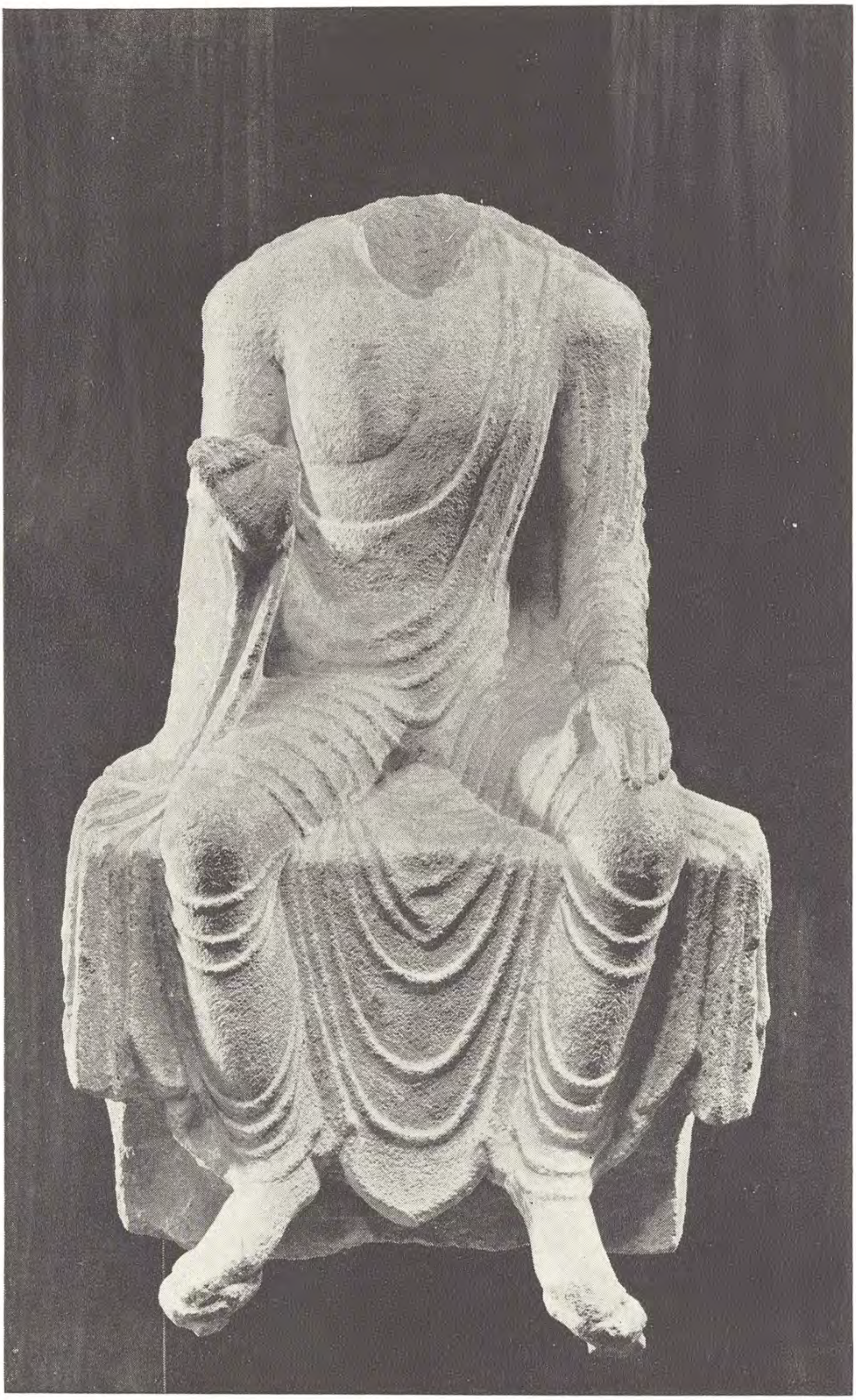


FIG. 10 MAITREYA FROM T'IEN LUNG SHAN CAVES
Chinese, 7th Century Height: 21 in.

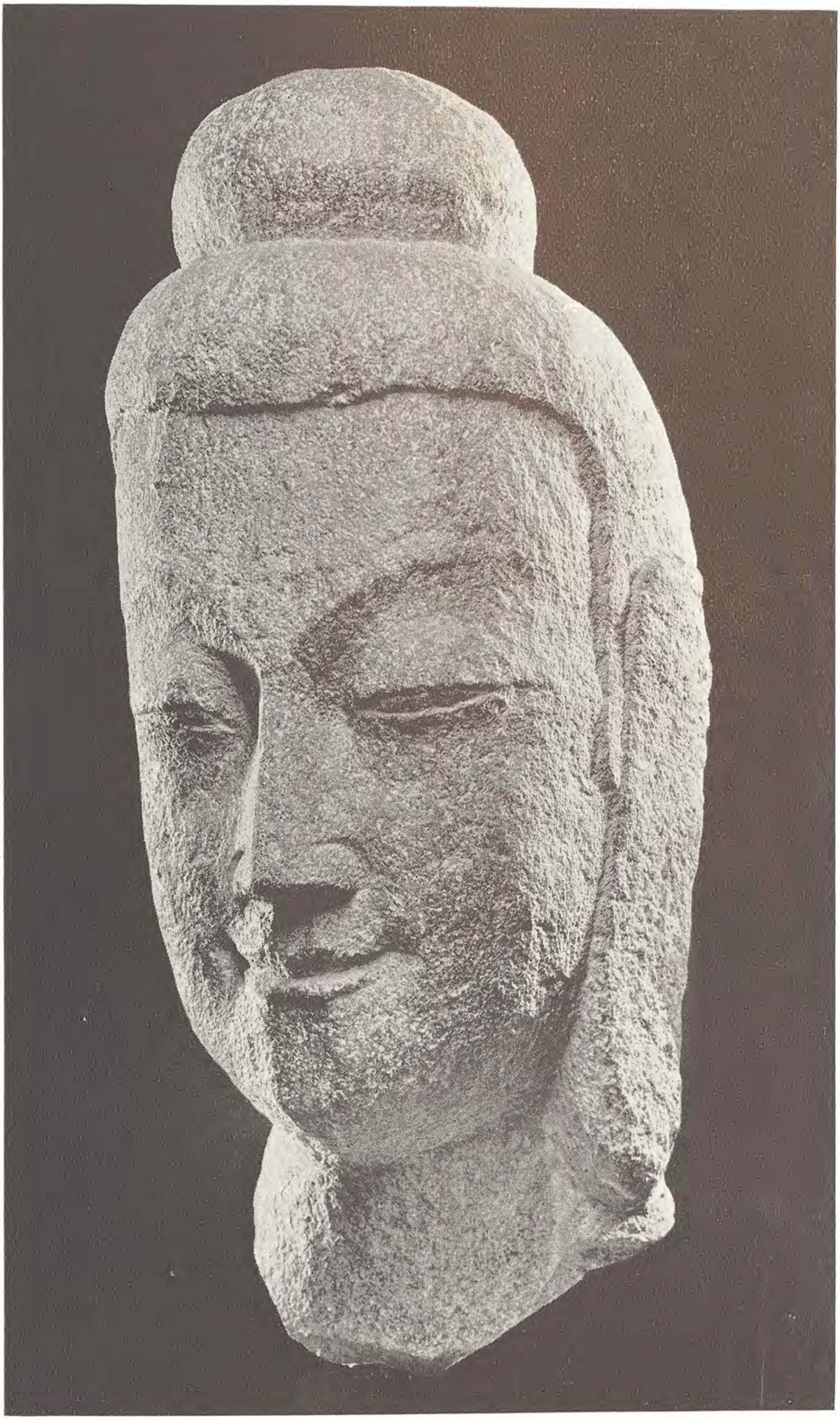


FIG. 11 BUDDHIST HEAD FROM YUN KANG CAVES
Chinese, 2nd Half of 5th Century Height: 15⅛ in.

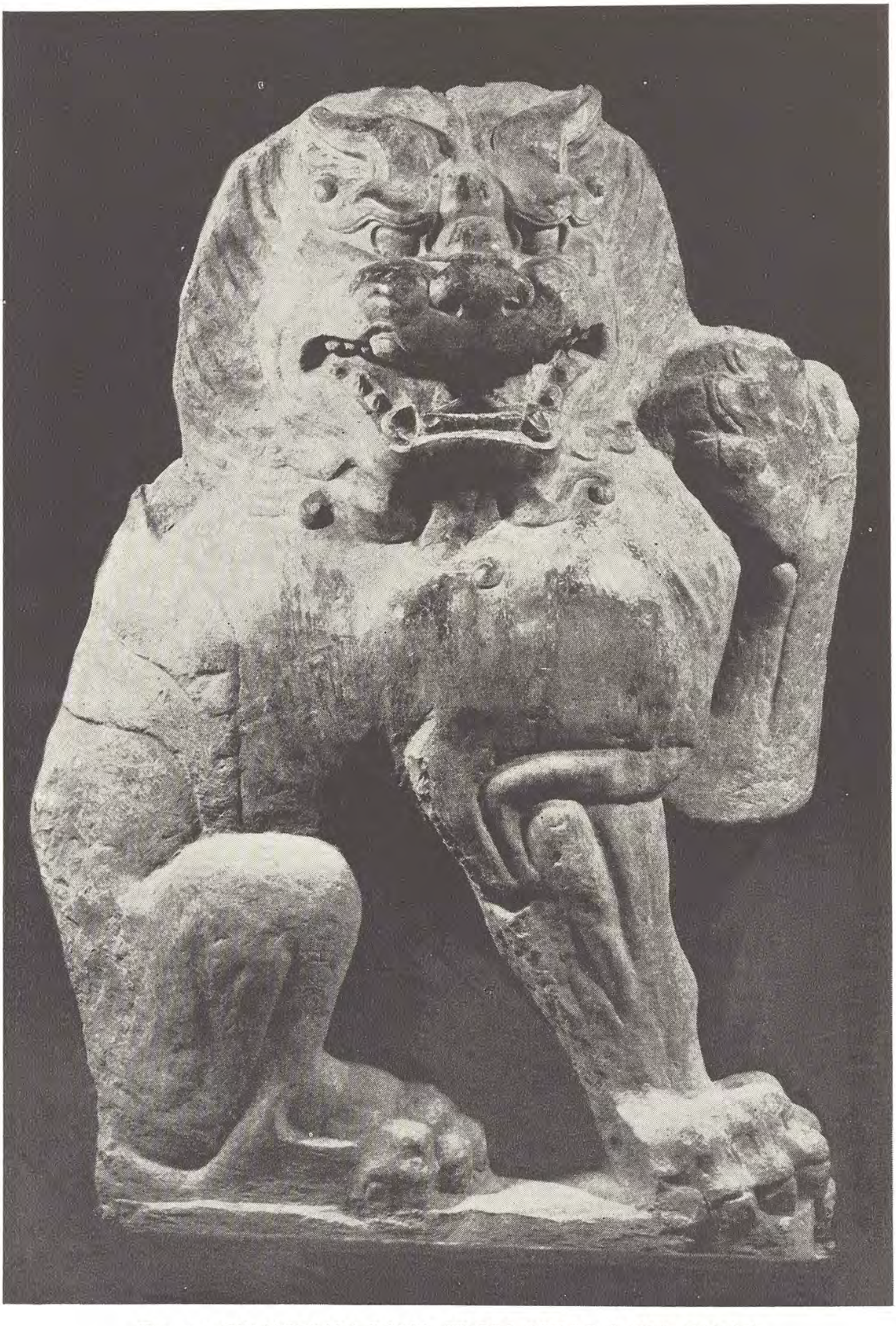


FIG. 12 GUARDIAN LION FROM LUNG MEN CAVES
Chinese, Late 7th Century Height: 55½ in.

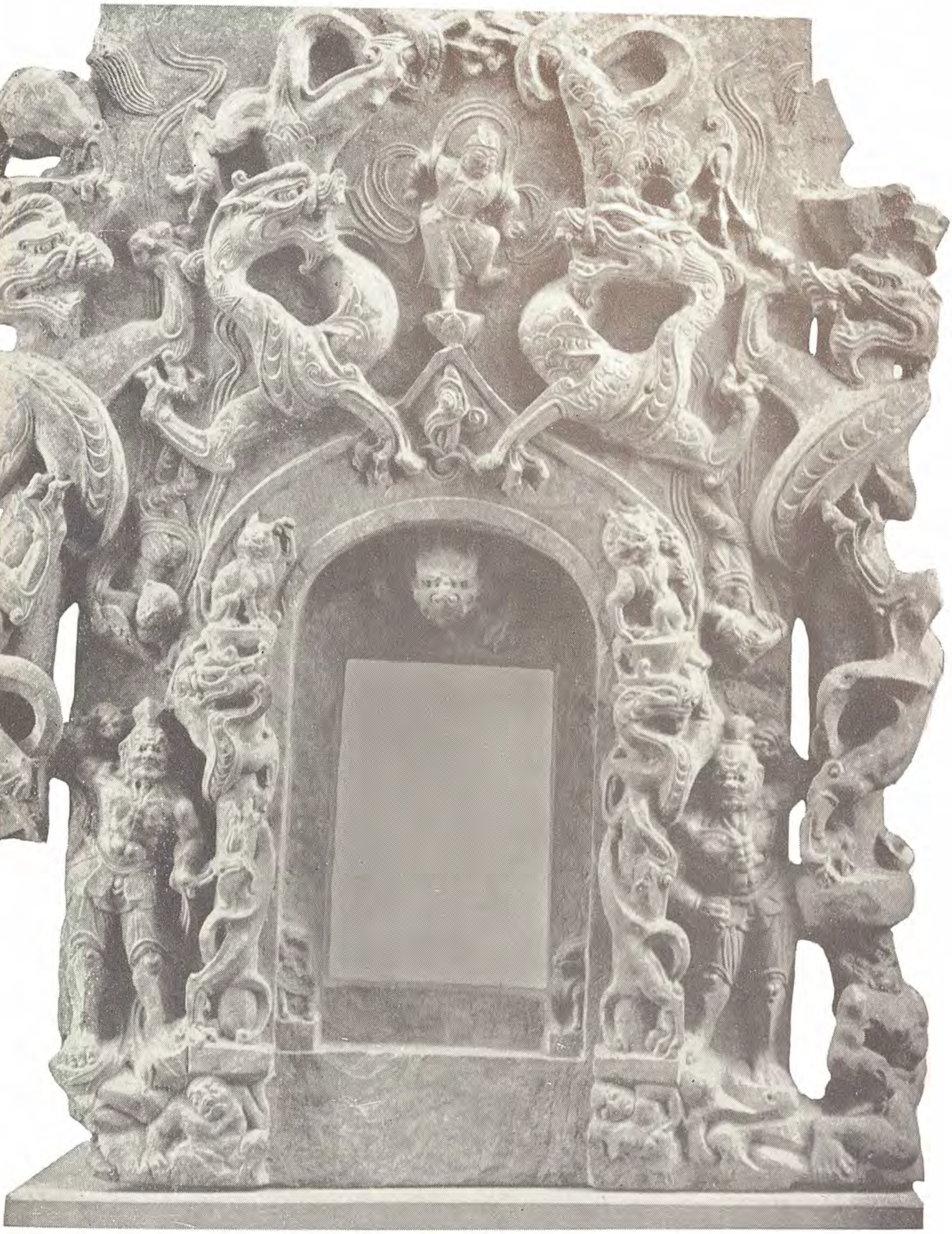


FIG. 13 SHRINE FRONT
Chinese, 7th Century Height: 27¼ in.

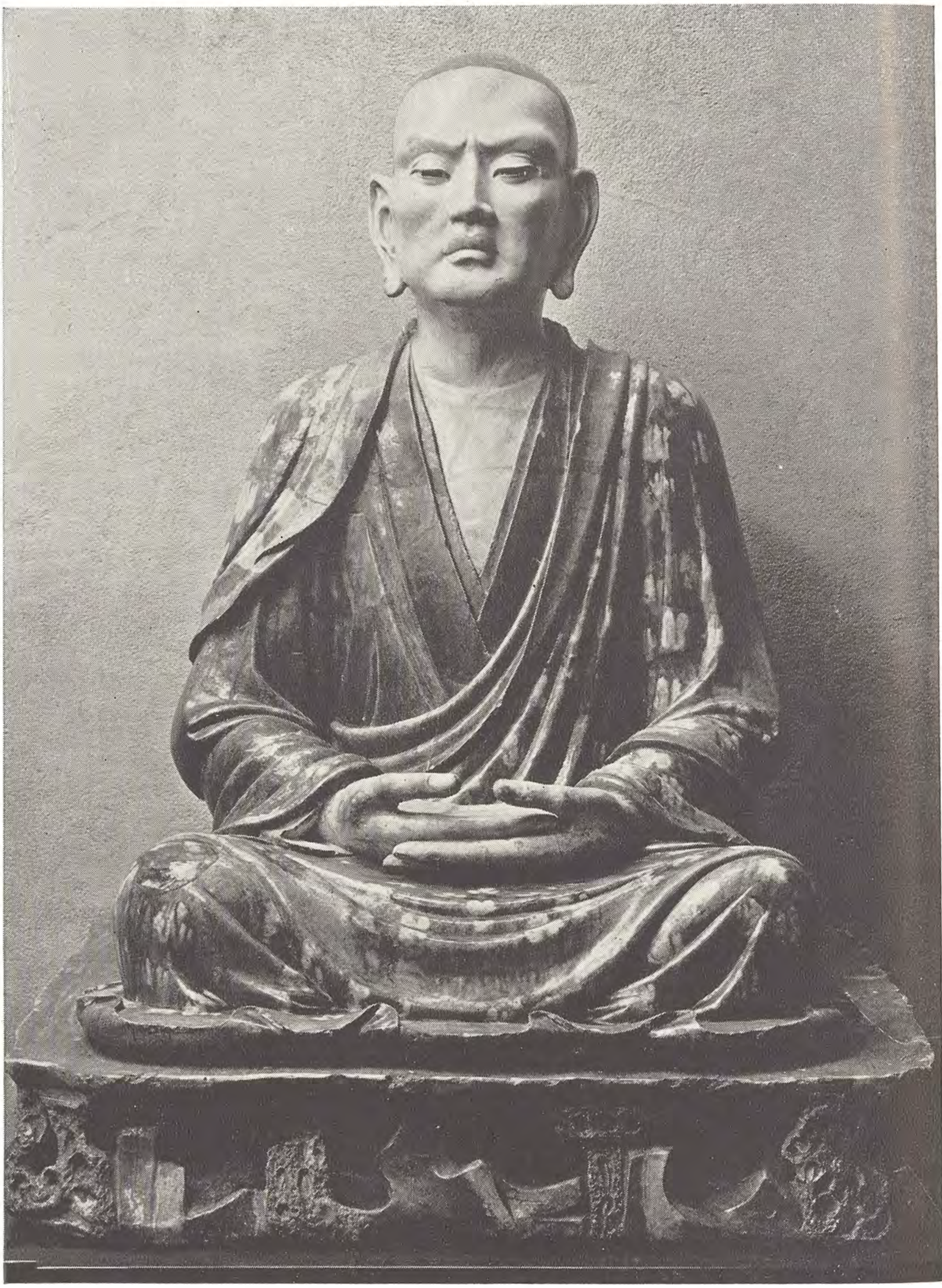


FIG. 14 LOHAN
Chinese, T'ang Dynasty (618-907), Glazed Pottery Height: 40 in.

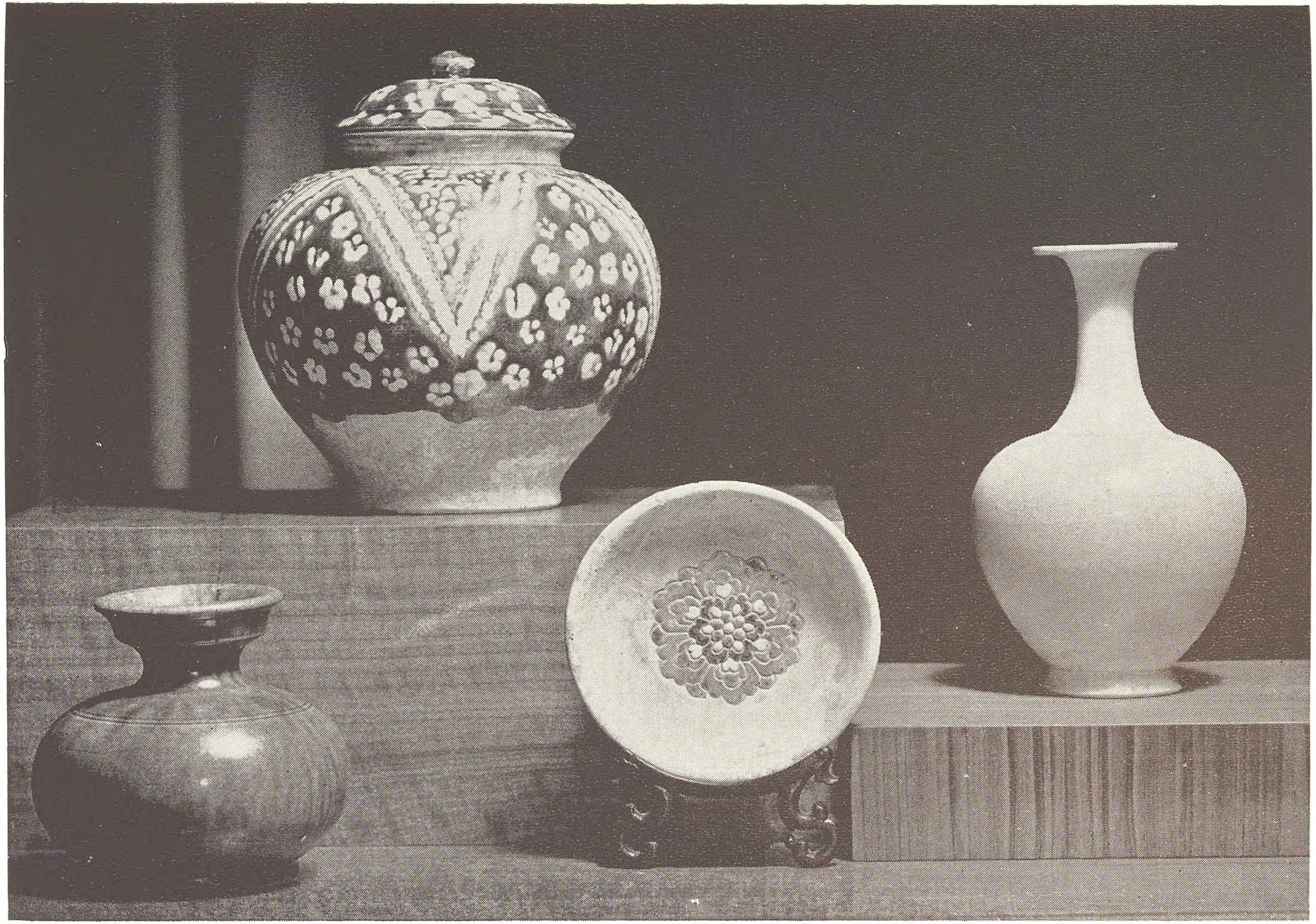


Fig. 15 GLAZED POTTERY
Chinese, T'ang Dynasty (618-907)

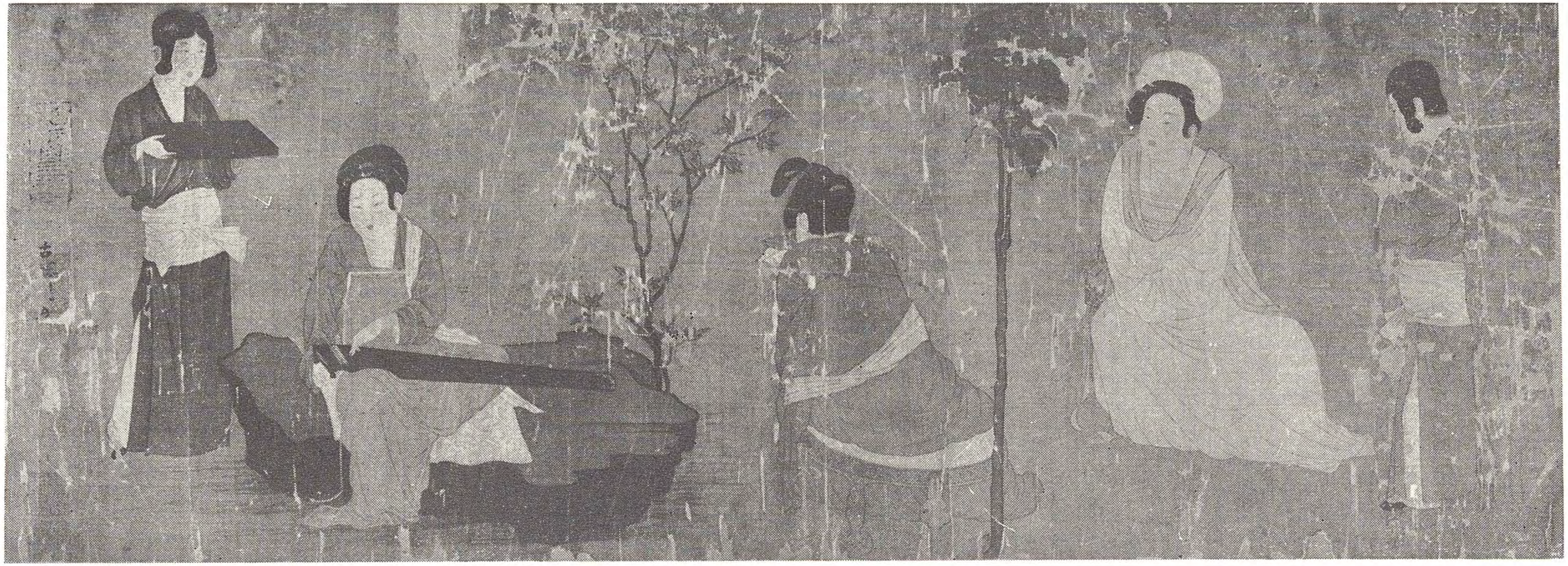


FIG. 16 "PALACE LADIES PLAYING THE CH'IN"
Chinese, Attributed to Chou Fang, Early 9th Century   Length: 29⅝ in. Width: 11 in.

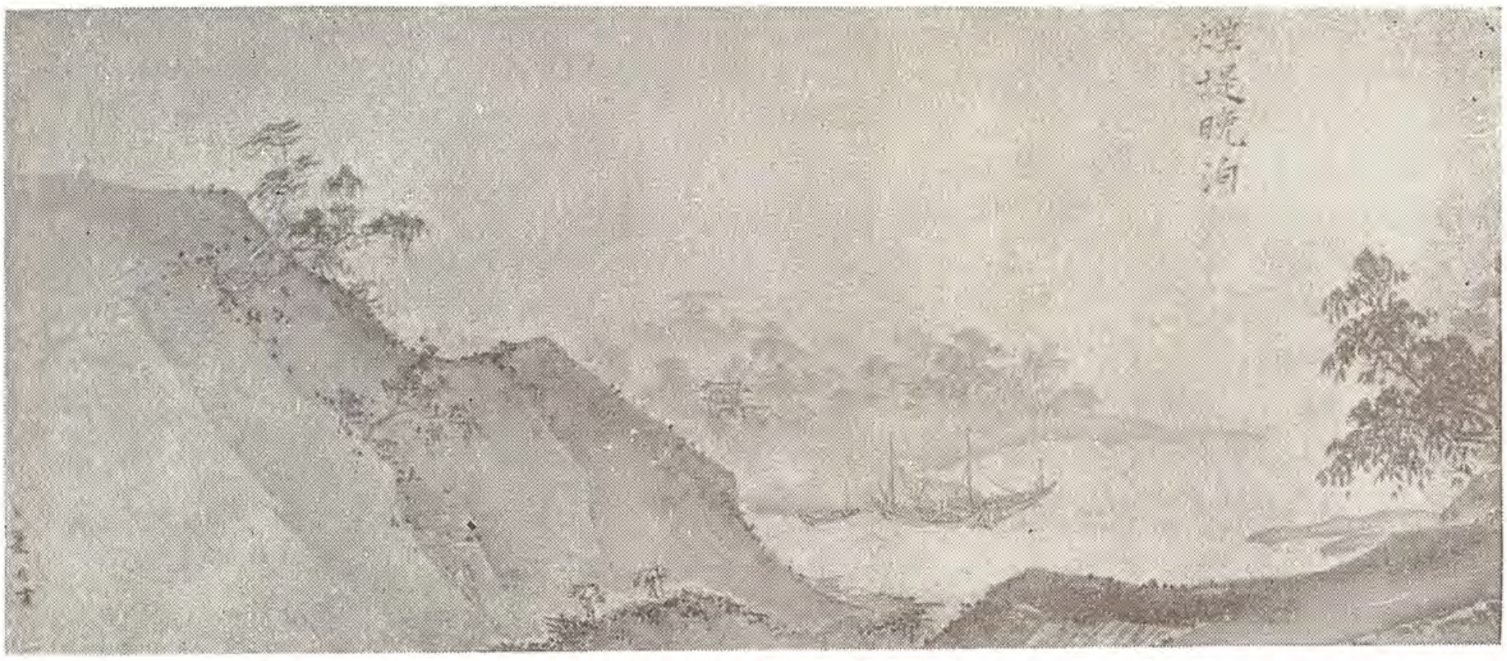


FIG. 17 "ANCHORING AT EVENING ON A MISTY BANK" (Detail)
Chinese, Hsia Kuei (Active c. 1180-1230) Total Length 99¾ in. Width 11 in.

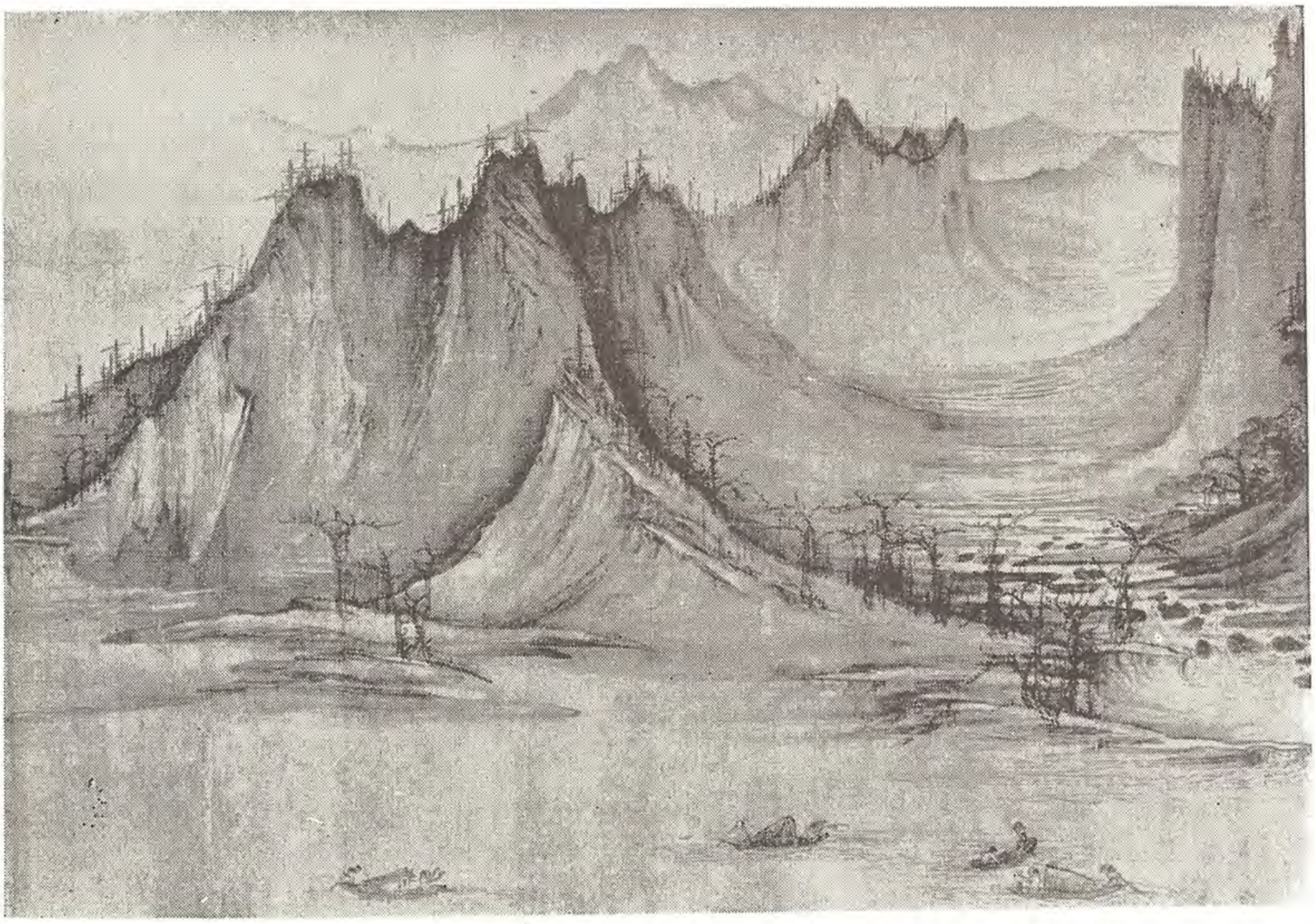


FIG. 18 "FISHING IN A MOUNTAIN STREAM" (Detail)
Chinese, Attributed to Hsu Tao-ning, 11th Century
Total Length: 82 in. Width: 19 in.

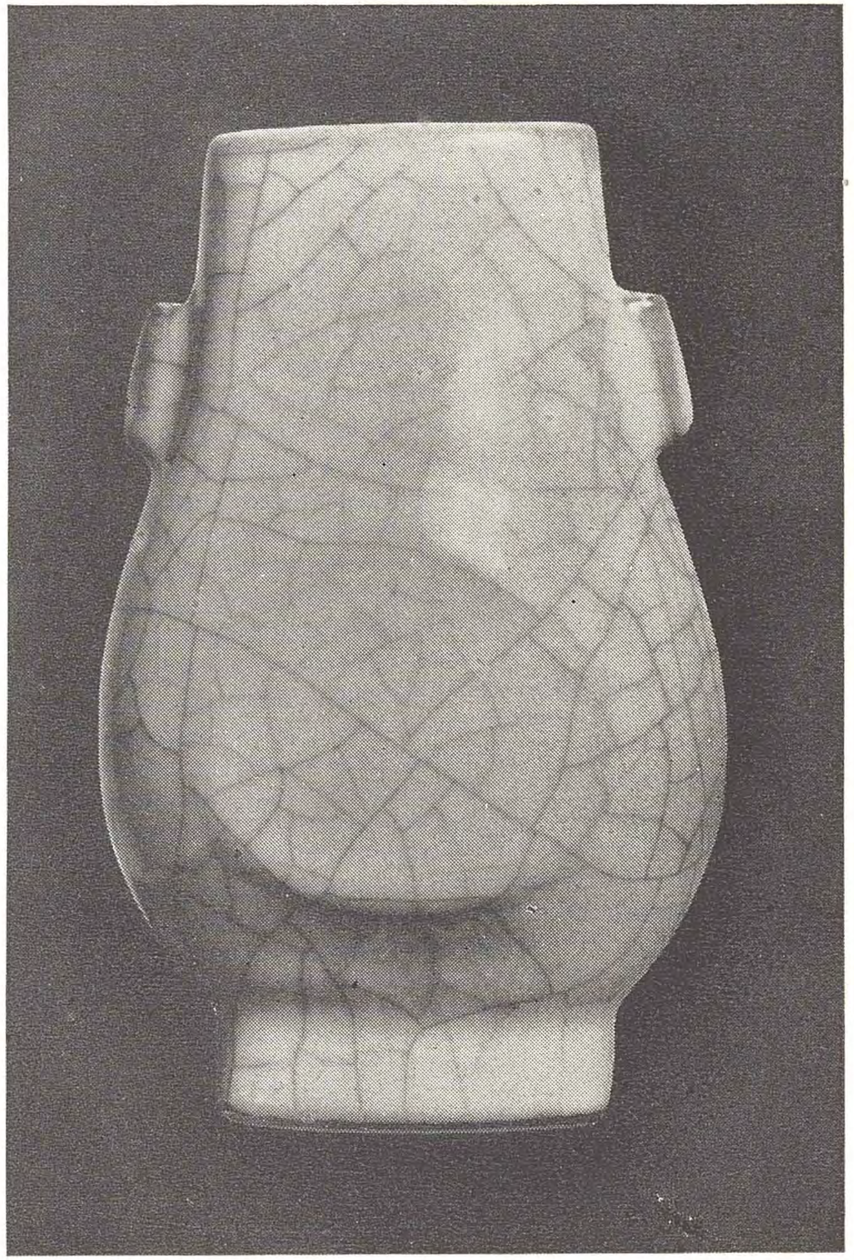


FIG. 19 VASE, KUAN WARE
Chinese, Sung Dynasty (960-1280) Height: 4 in.

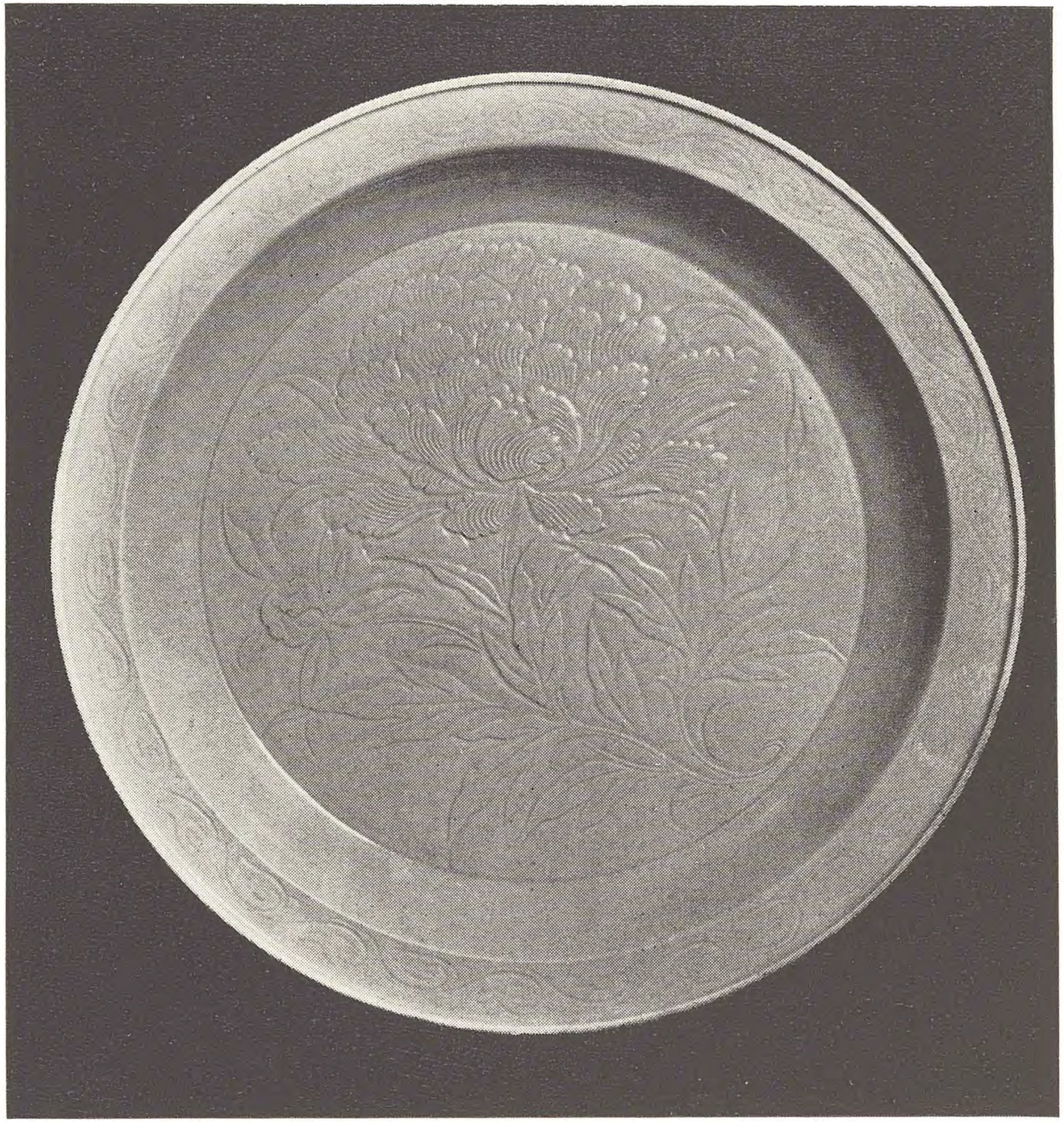


FIG. 20 PLATE, TING WARE
Chinese, Sung Dynasty (918-1280) Diameter: 10½ in.

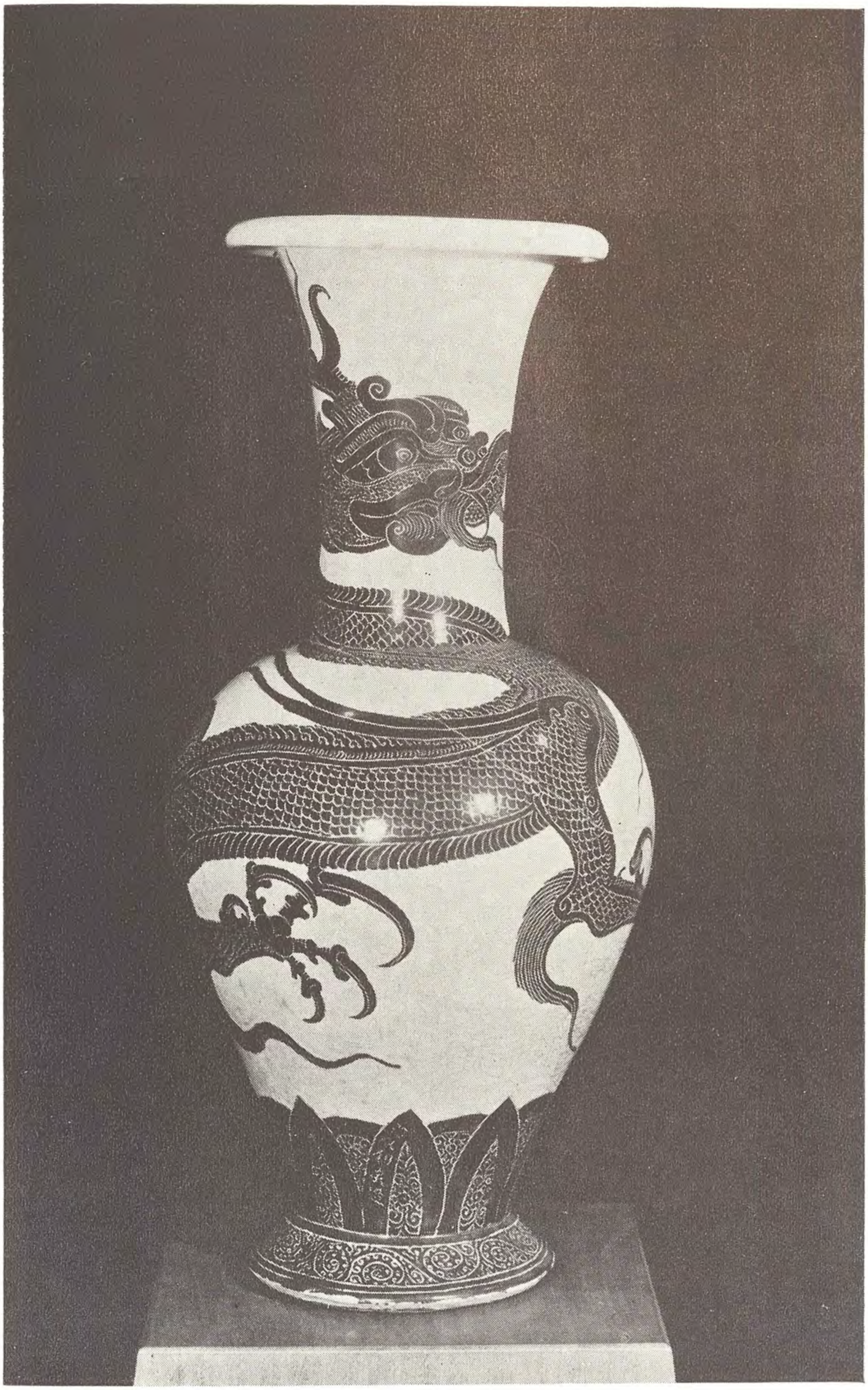


FIG. 21 VASE, TZ'U CHOU WARE
Chinese, Sung Dynasty (918-1280) Height: 22⅜ in.

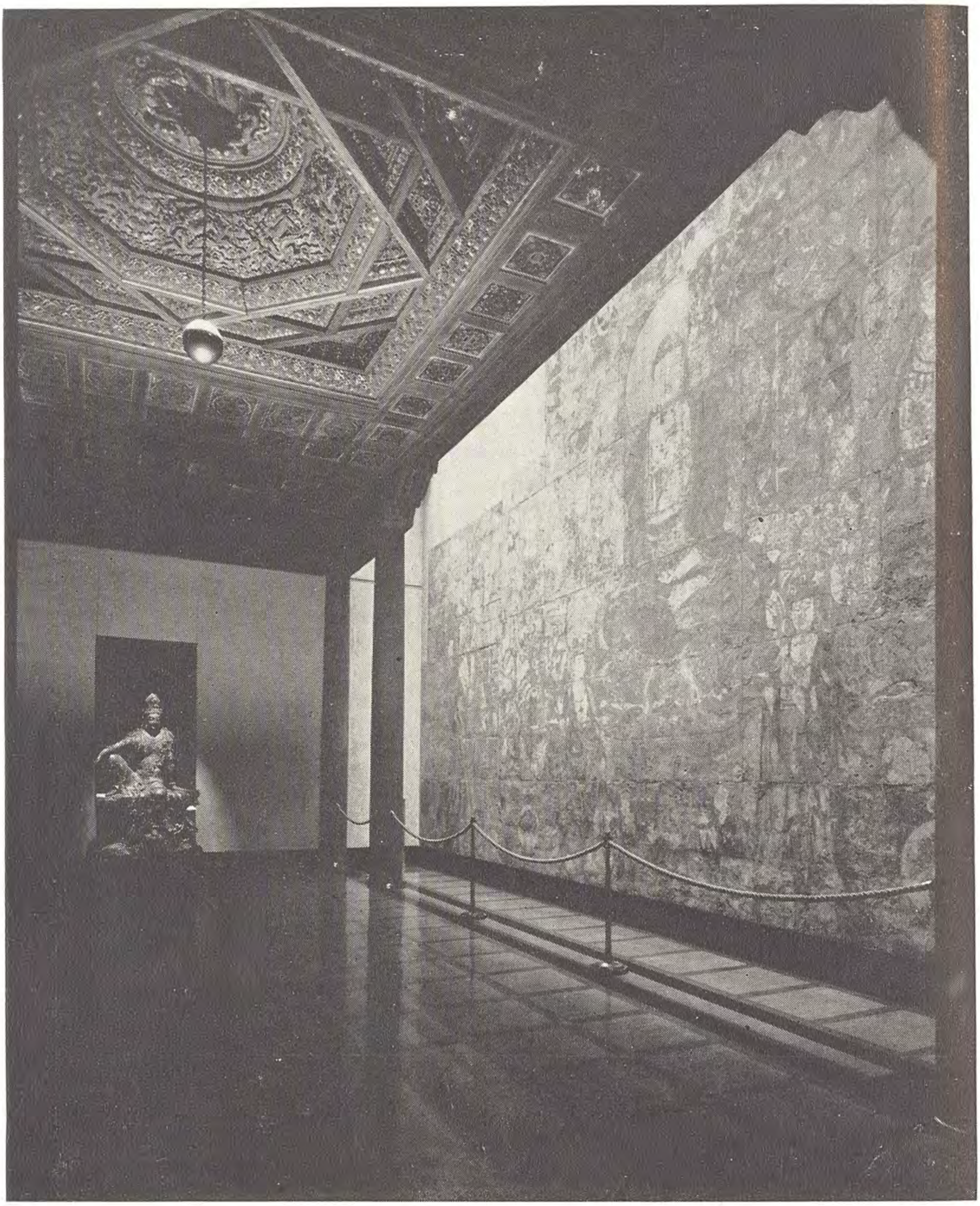


FIG. 22 TEMPLE ROOM IN THE CHINESE GALLERY

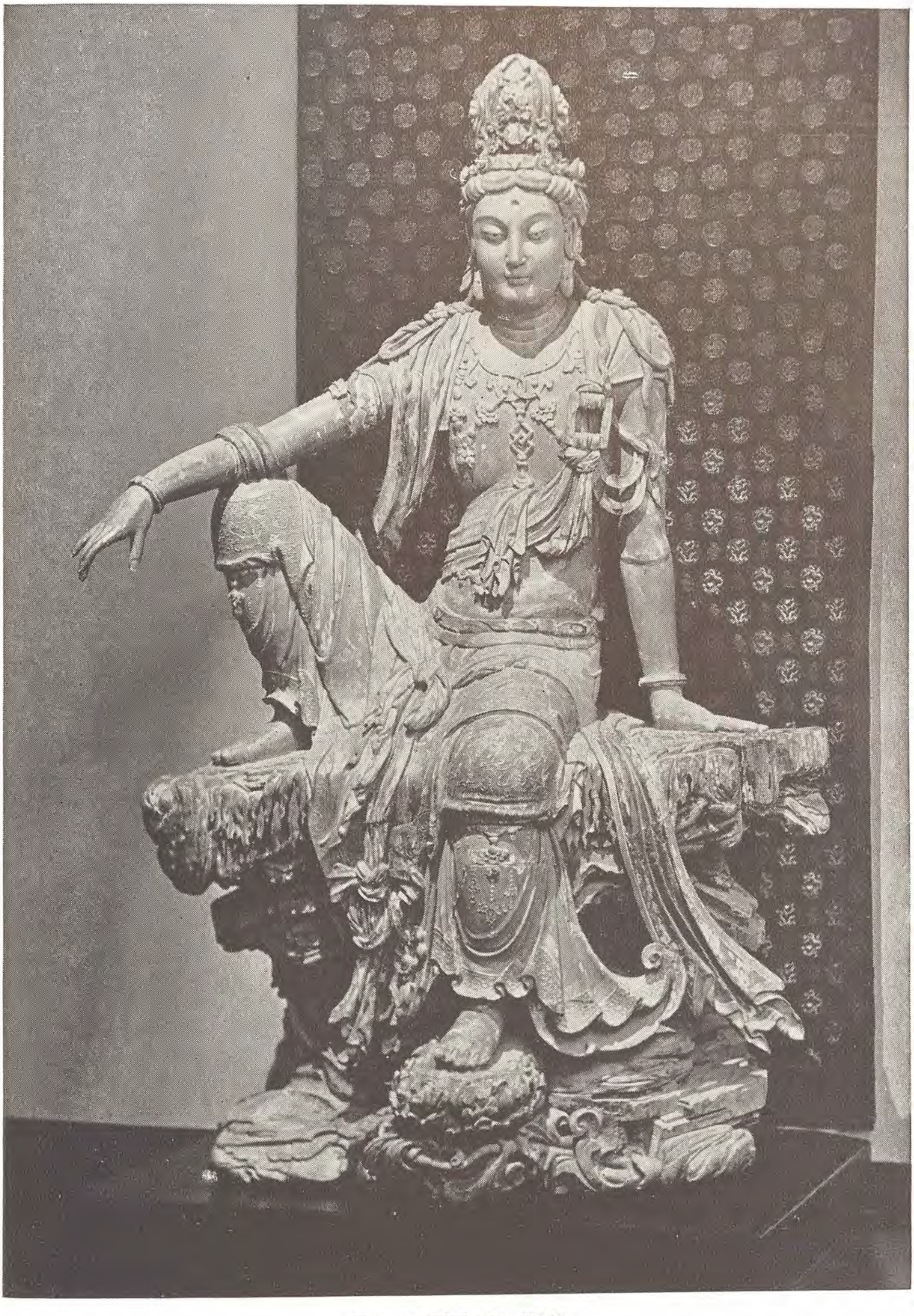


FIG. 23 KUAN YIN

Chinese, 13th-14th Century, Polychromed Wood Height: 7 ft. 11 in.

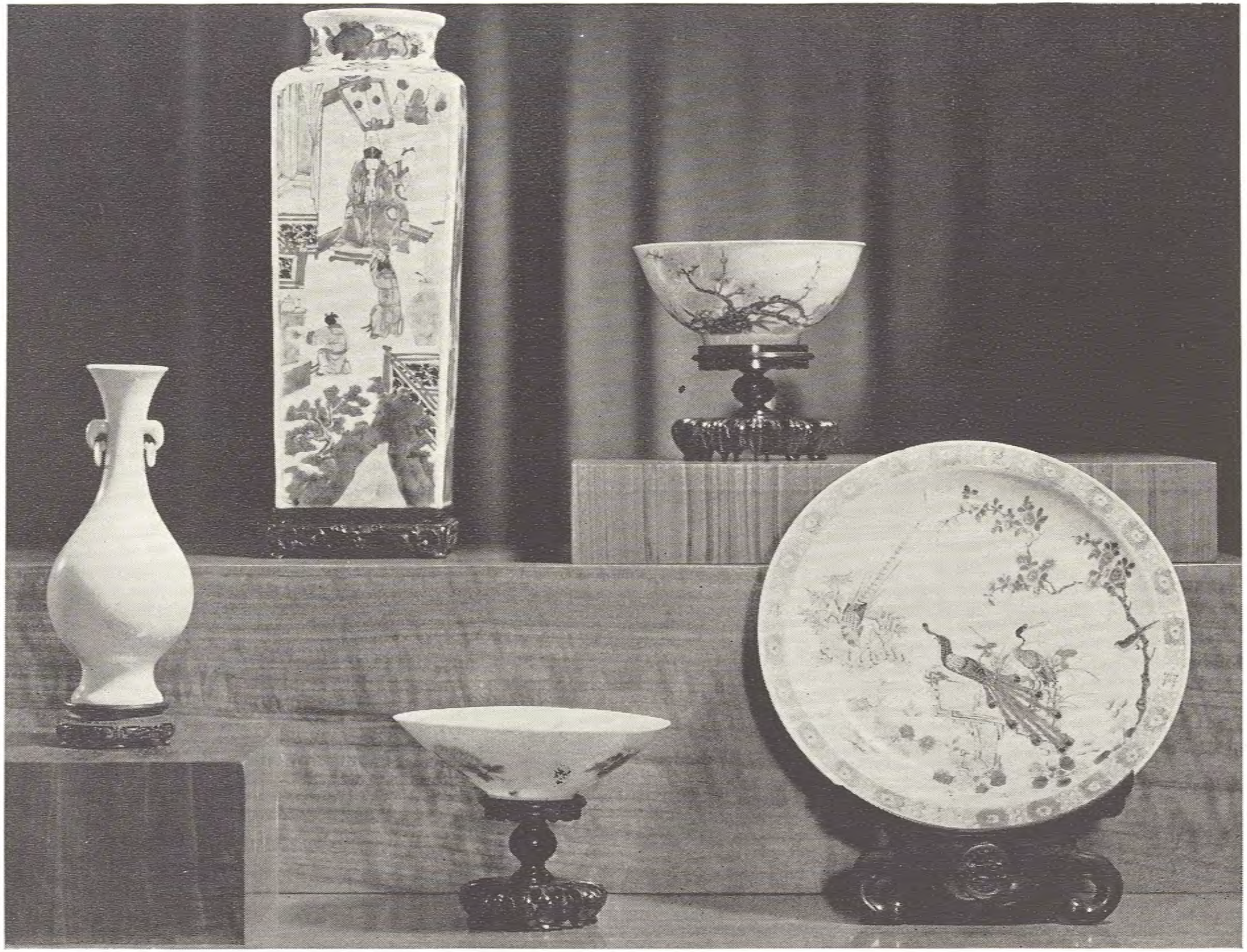


FIG. 24 PORCELAINS
Chinese, Ming (1368-1644) and Ch'ing (1644-1911) Dynasties

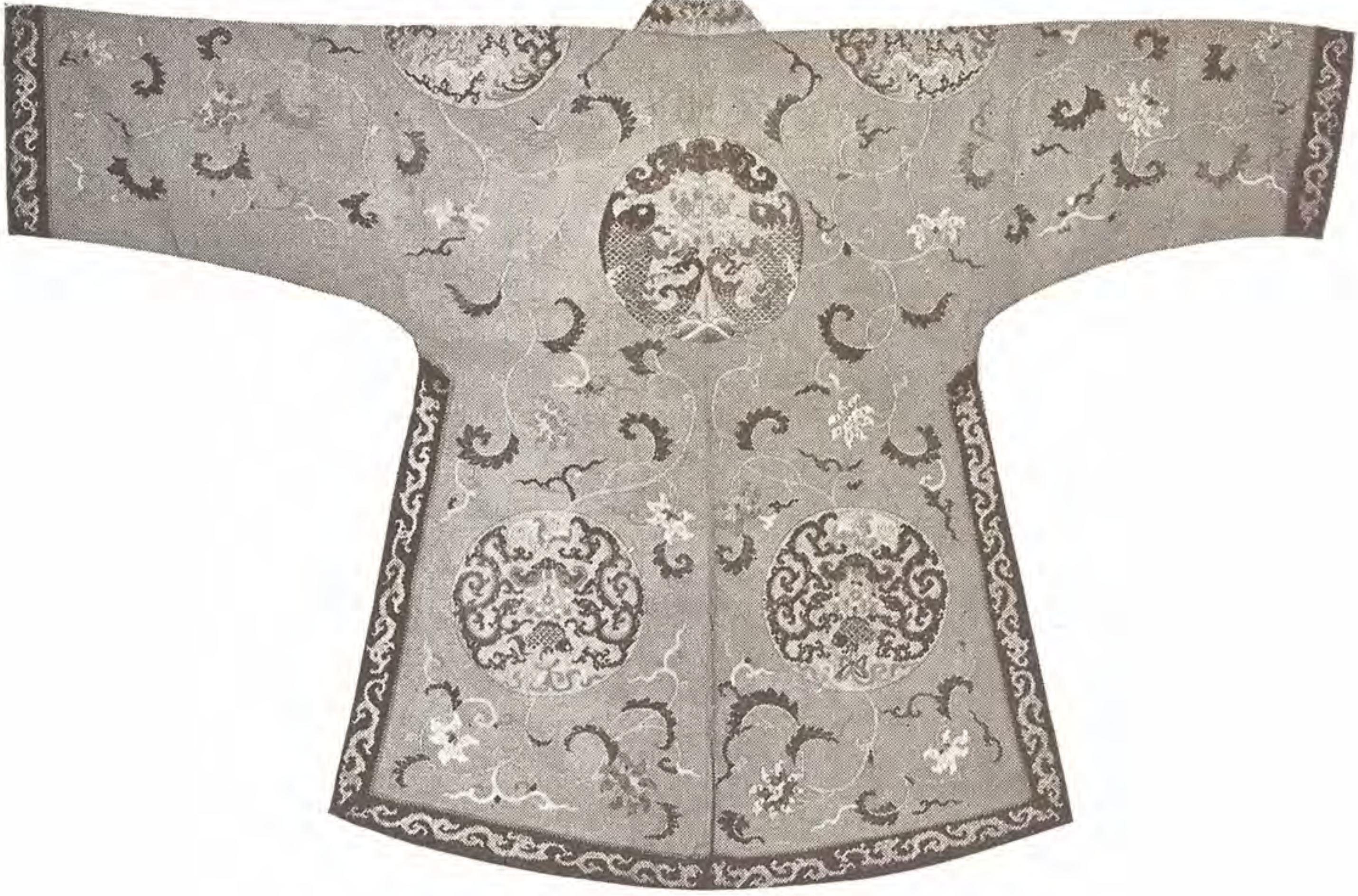


FIG. 25 LADY'S COAT
Chinese, 18th Century, K'o-ssu (Silk Tapestry) Length: 39½ in.

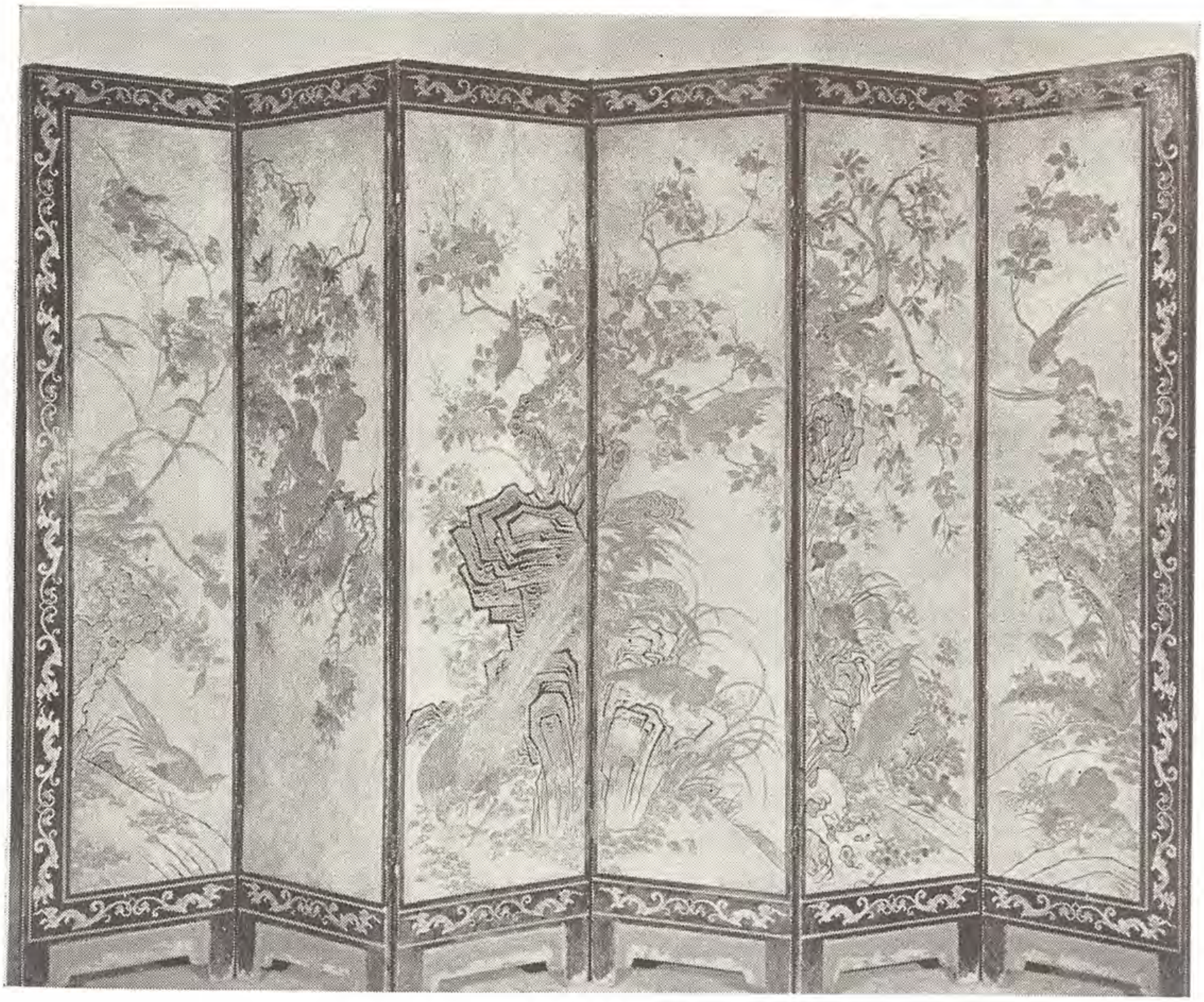


FIG. 26 COROMANDEL SCREEN
Chinese, 18th Century Height: 74¼ in.

THE Gallery of Japanese art is an adaption of temple architecture which provides a sympathetic background for the display of objects from the various periods in the history of Japan (Fig. 1).

Much of the early Japanese Buddhist sculpture is, unlike that of China, executed in wood. An image of the deity *Kwannon* (Fig. 2) demonstrates how the Japanese craftsman excelled in his chosen medium. It is marked by a solidity and sombre expression which was the current style in the 9th century. At a later period the manner of representing the gods developed a more realistic and dramatic style. The head from a giant figure of a *Guardian King* (Fig. 3) of the Kamakura period (1185-1392) has all of the intensity and fury appropriate to the subject, expressed with an unerring sense of formal design. In addition to the aristocratic sculpture of the Buddhist church, there exists in Japan a little known but lively and vital folk art of which the fisherman *Ebisu* is an excellent example (Fig. 1, central niche).

Early Japanese painting, like sculpture, was devoted to the service of the Buddhist church. The *Goddess Benten Playing a Biwa* (Fig. 4) is an unusually informal conception of a religious theme, embodying a delicate sentiment and richness of detail which is purely Japanese.

One field of art in which the race excels is decoration and design, as is well borne out in the elaborate textiles, exquisite lacquers, and metal work represented in the collection. This decoration appears to best advantage in the folding paper screens, essential adjuncts in the Japanese house. Such a screen from the 17th century is illustrated in Fig. 6. Here the theme of six horses tethered in the stables creates a strikingly bold design.

It was at this time that there arose in Japan a popular school of art known as Ukiyo-é in answer to the demands of a growing wealthy merchant class. The Ukiyo-é school found its fullest expression in polychrome wood block prints. The gallery possesses a comprehensive collection of prints by the leading masters of the various schools and these are displayed in rotation throughout the year. The subjects so celebrated in the wood block prints were represented with equal brilliance in painting as in the *Courtesan* by Kaigetsudo (Fig. 7).

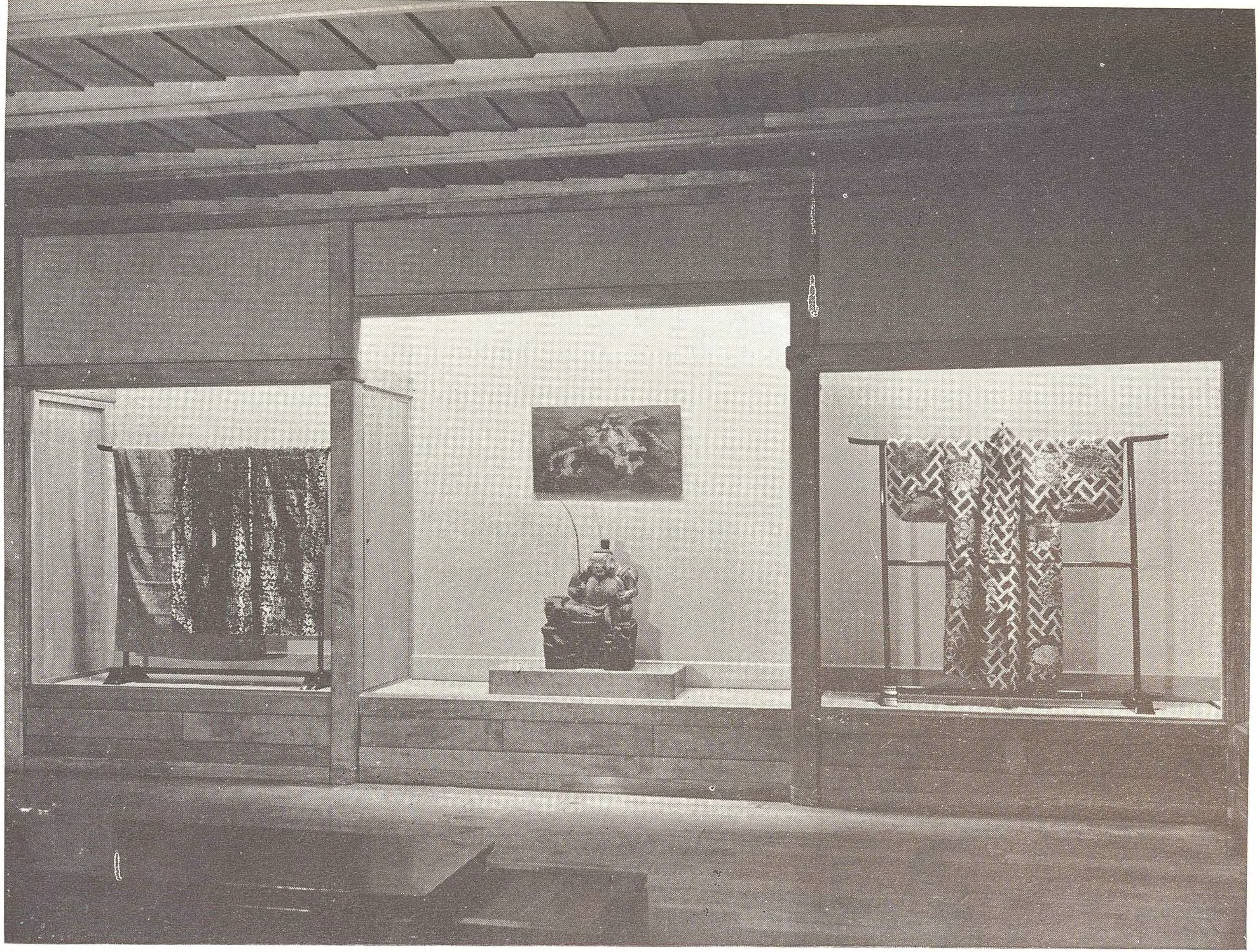


FIG. 1 JAPANESE GALLERY WITH SCULPTURE AND TEXTILES

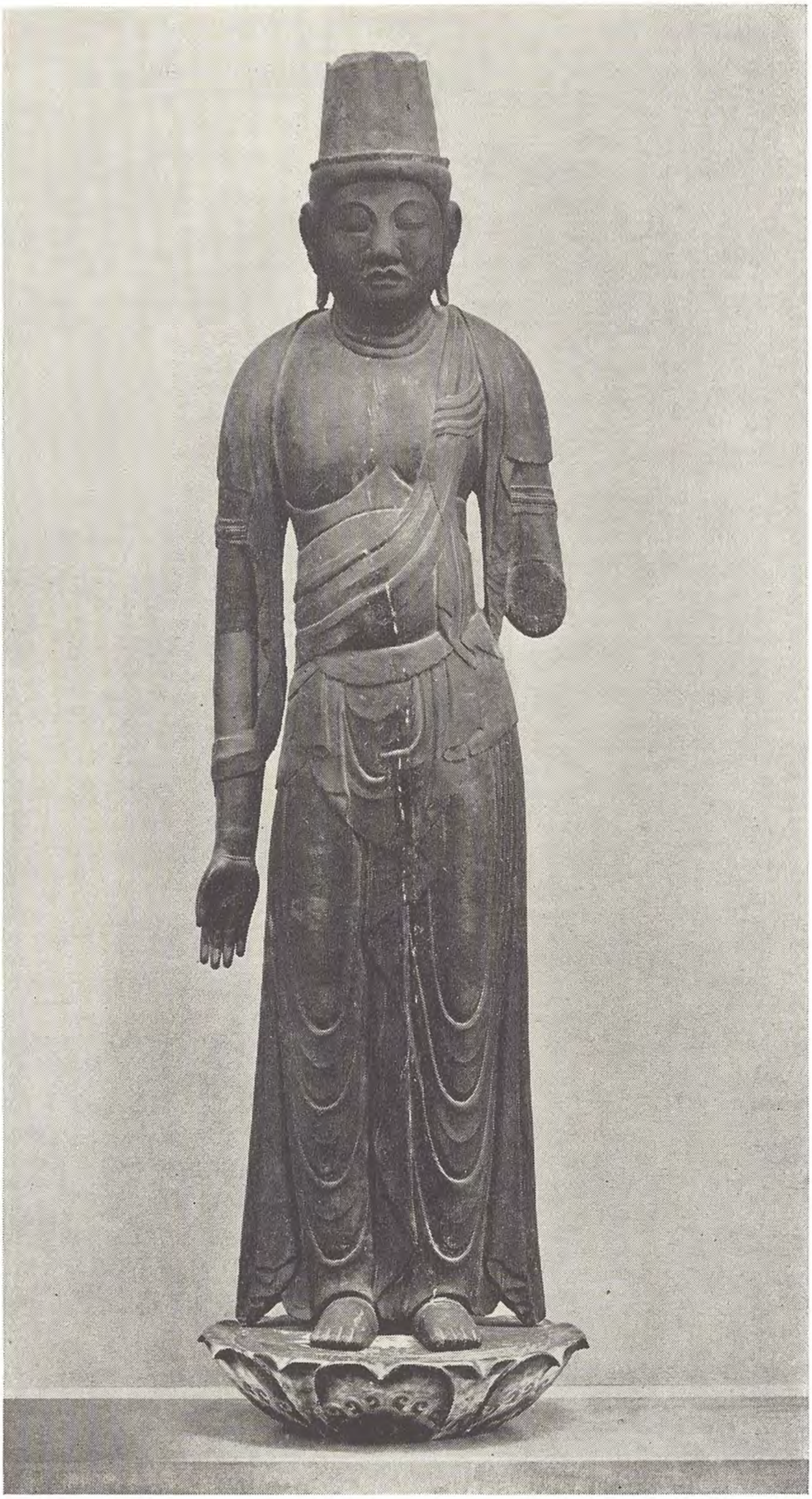


FIG. 2 KWANNON

Japanese, Konin Period (794-898), Wood Height: 66 in.

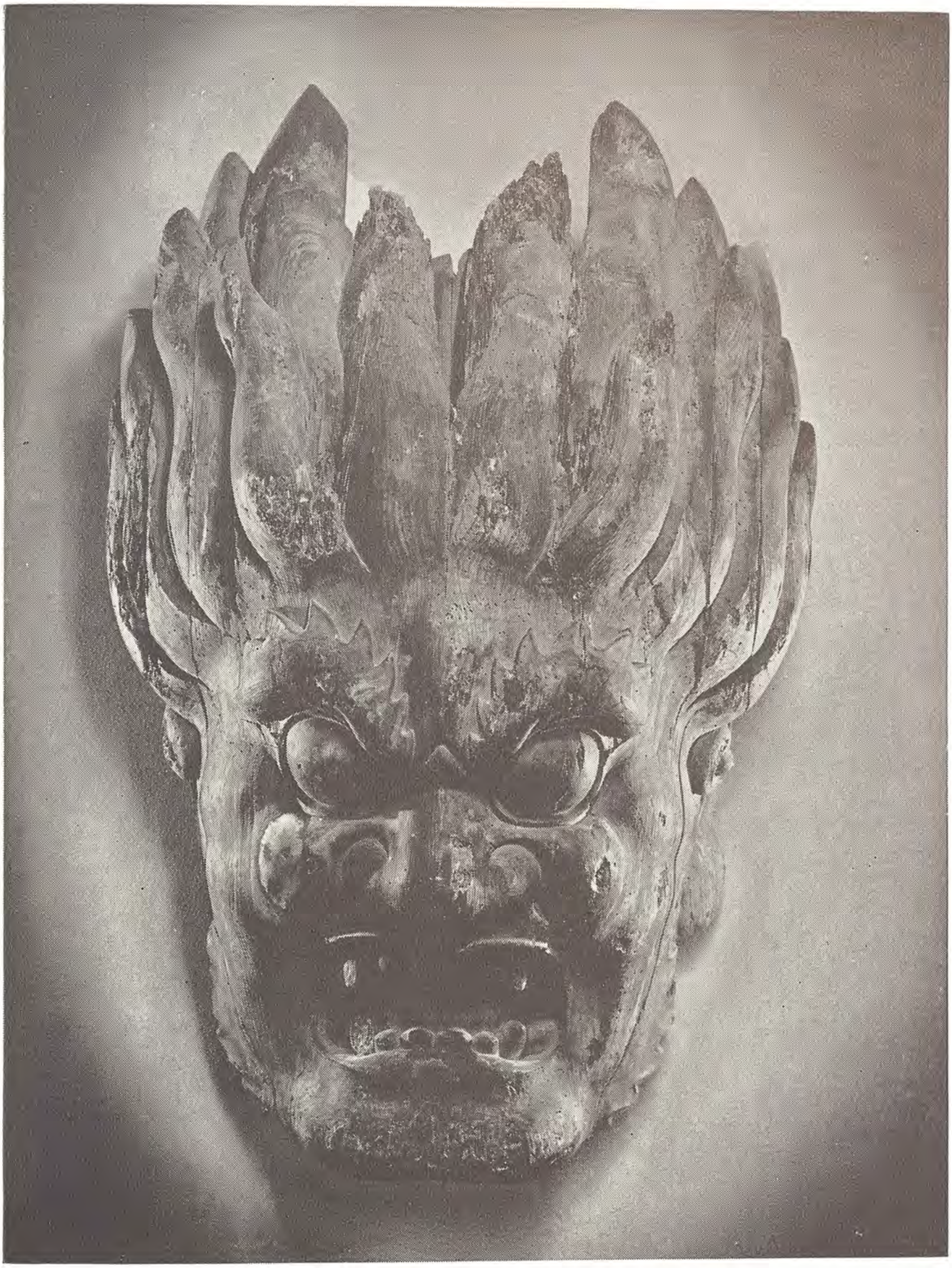


FIG. 3 HEAD OF A GUARDIAN FIGURE
Japanese, Kamakura Period (1192-1333), Wood Height: 48½ in.

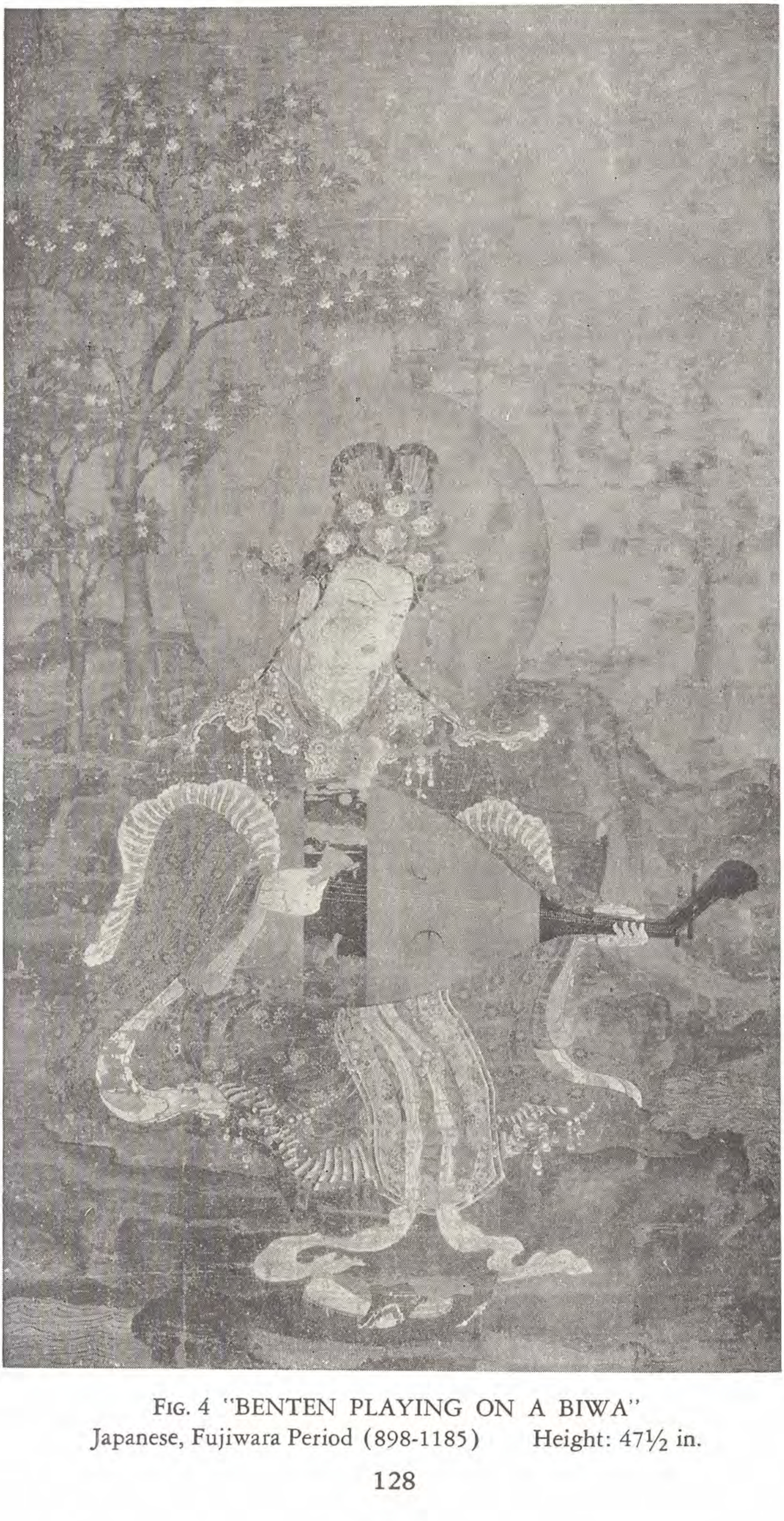


FIG. 4 "BENTEN PLAYING ON A BIWA"
Japanese, Fujiwara Period (898-1185) Height: 47½ in.

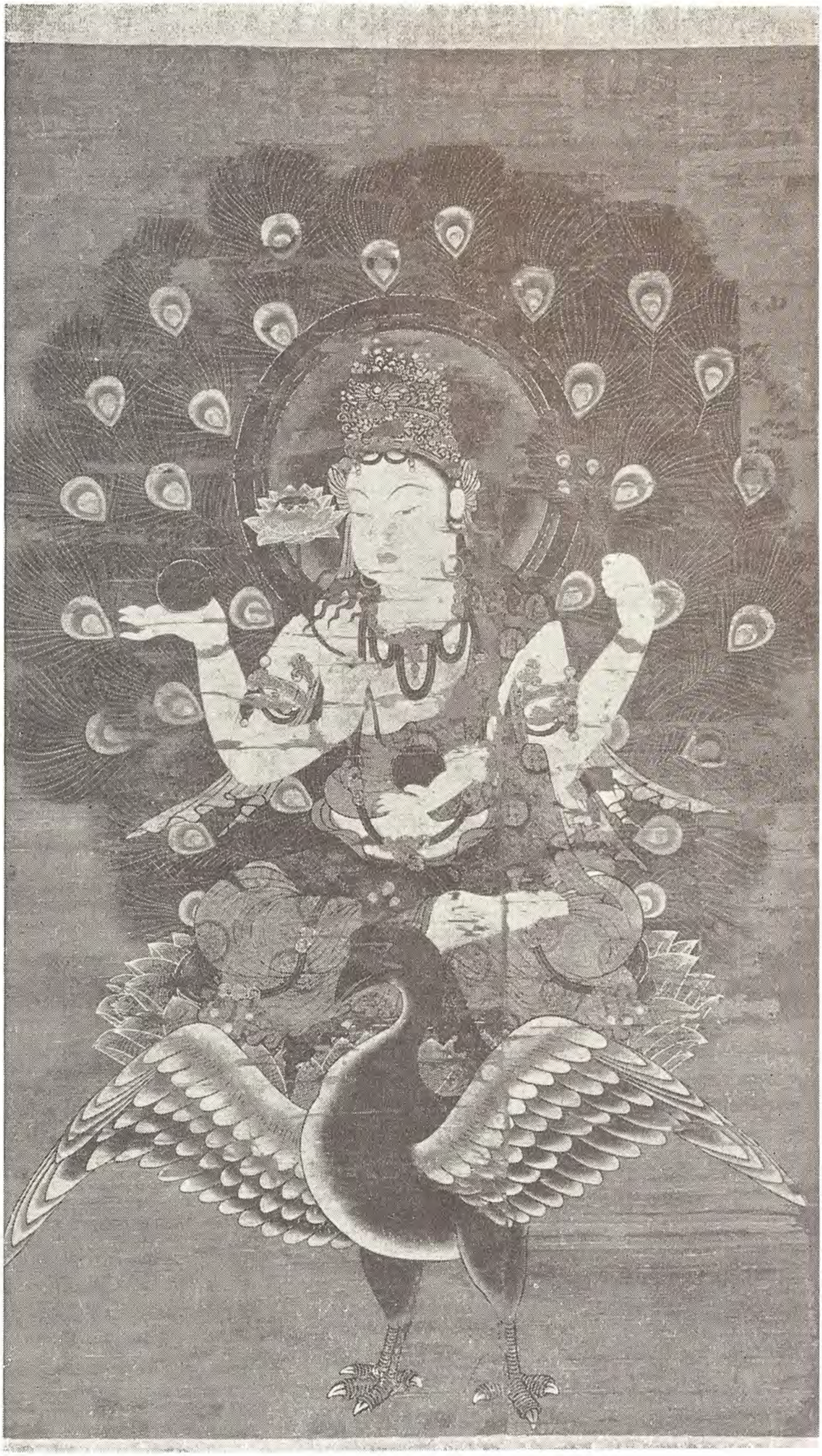


FIG. 5 "KUJAKU MYO-O"
Japanese, Kamakura Period (1192-1333) Height: 47 in.

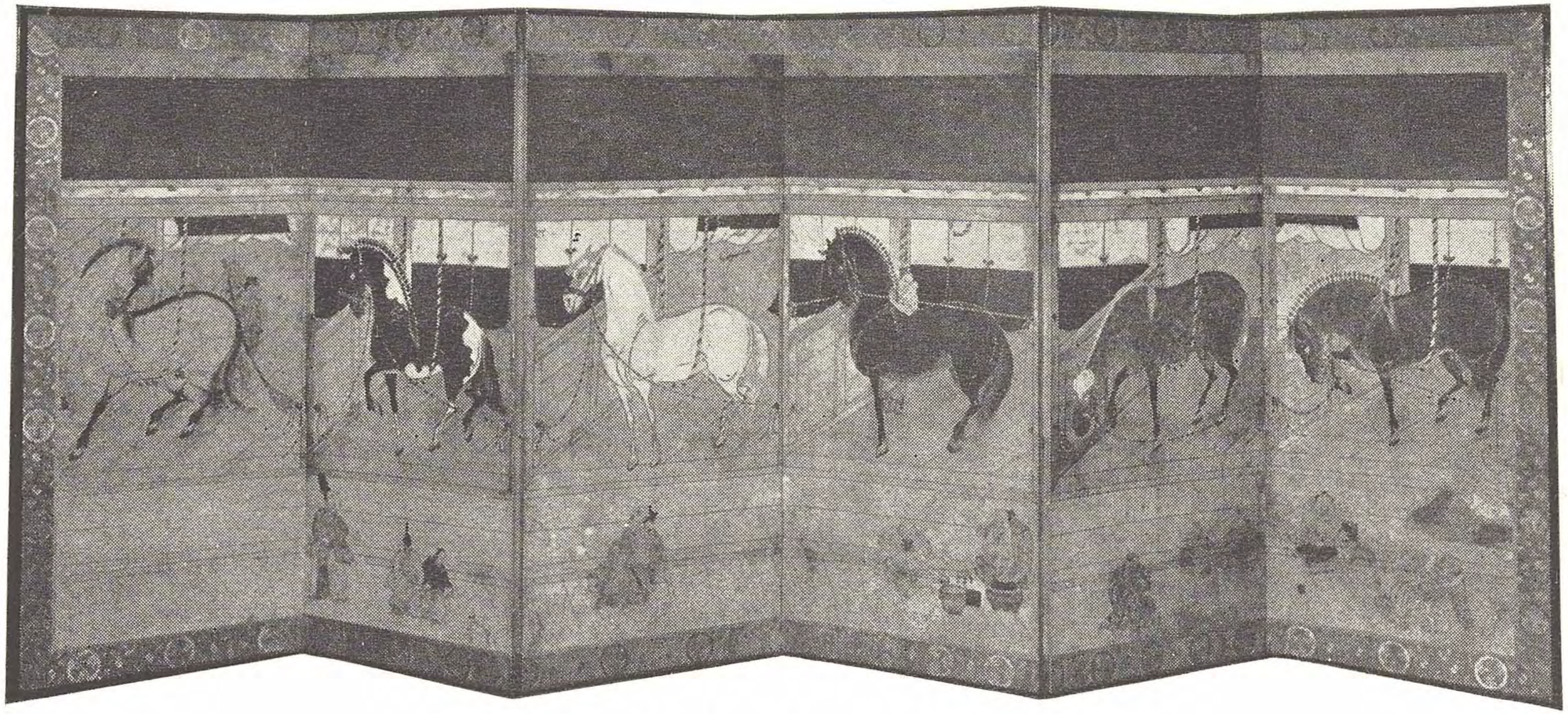
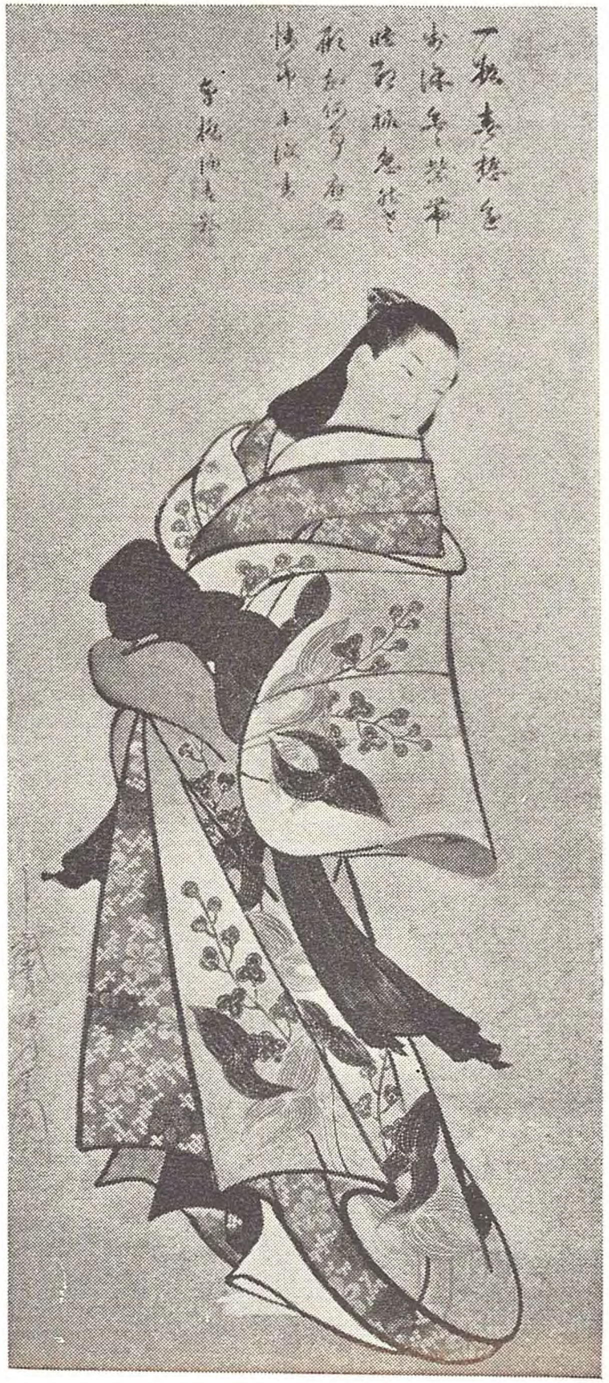


FIG. 6 "SIX HORSES IN STABLE"
Japanese, Tokugawa Period (1603-1867), Paper Screen Height: 44 in.

FIG. 7 (RIGHT) COURTESAN
Japanese, Kaigetsudo (Active c. 1704-1716) Height: 40¼ in.



THE PERSIAN SECTION

THE art of Persia has long been known in the West as the supreme achievement in decorative design. This is Persia of the Islamic period with its arts of weaving, calligraphy, and pottery. However, in recent years archaeologists have disclosed an early art of Iran manifested in the powerfully decorated Neolithic pottery dating from the 2nd millennium B.C. (Fig. 2). In the 5th century B.C. during the Achaemenid Dynasty the kings built their stately palace complex of Persepolis. Figure 3 is a bas-relief from the balustrade of the grand staircase leading to the Hall of State built by Xerxes and shows the connection between the Art of Persia and the ancient sculptures of Assyria and Babylonia. In the many destructive wars between the native Iranian forces and their Greek, Turkish, Arabian, and Mongolian invaders, the larger part of Persian art has been lost. Brilliantly decorated pottery has come down to us from the 12th to 14th century kilns at Rayy and Sultanabad, the latter showing a definite Mongol and Chinese influence. A selection from the representative collection in the gallery is shown in Figure 4.

Early Persian textiles are known to us chiefly through representations in painting and references in literature, but from the 17th and 18th centuries there exist magnificent examples of the weaver's craft. Figure 8 is a detail of a coat brocaded in colour on a background of silver which remains untarnished to the present day. The wealth and power of Persian design finds full expression in the intricate pattern, glowing colour, and technical perfection of her rugs. The most luxurious are the so-called Polonaise rugs woven at the brilliant court of Shah Abbas I (1586-1629). These carpets are woven in silk of countless delicate colours with an overlay design in the background of gold and silver threads (Fig. 7).

Persian painting is essentially an art of the book, illustrations adding variety and colour to the written page. The *Battle of Rustam and Isfandiar* (Fig. 5) is a 14th century miniature from one of Persia's most famous books, the *Shah-Nama,* by Firdausi. Calligraphy, due to the Prophet's declaration that he who copied the Koran would be admitted without question to Paradise, holds an unequalled position in this country. The page from an early 16th century manuscript (Fig. 6) reveals the rhythm and subtle balance which is the keynote of Persian art throughout her long history.

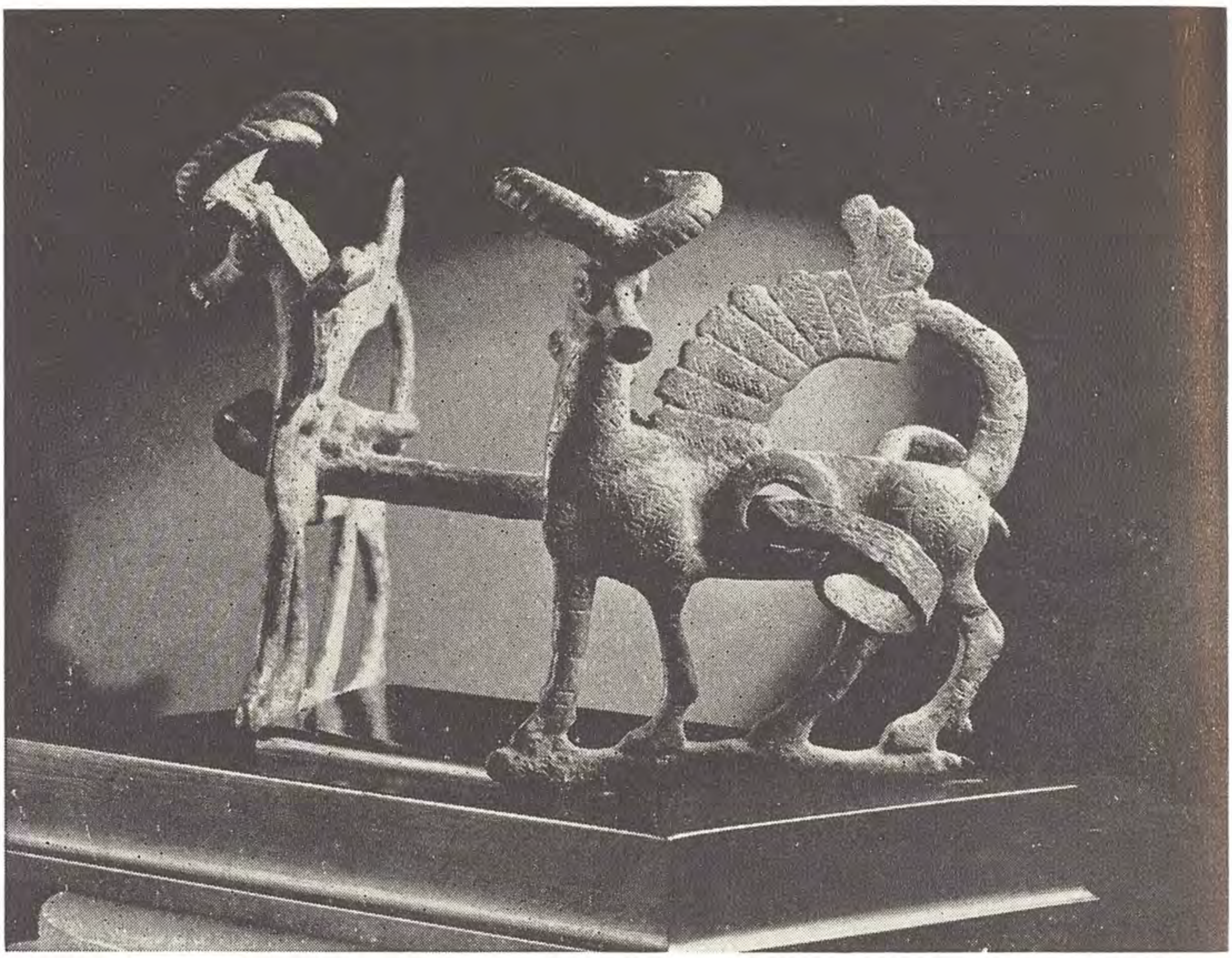


FIG. 1 BRONZE BIT FROM LURISTAN
Persian, 2nd to 1st Millennium B.C. Height: $8\frac{1}{2}$ in.

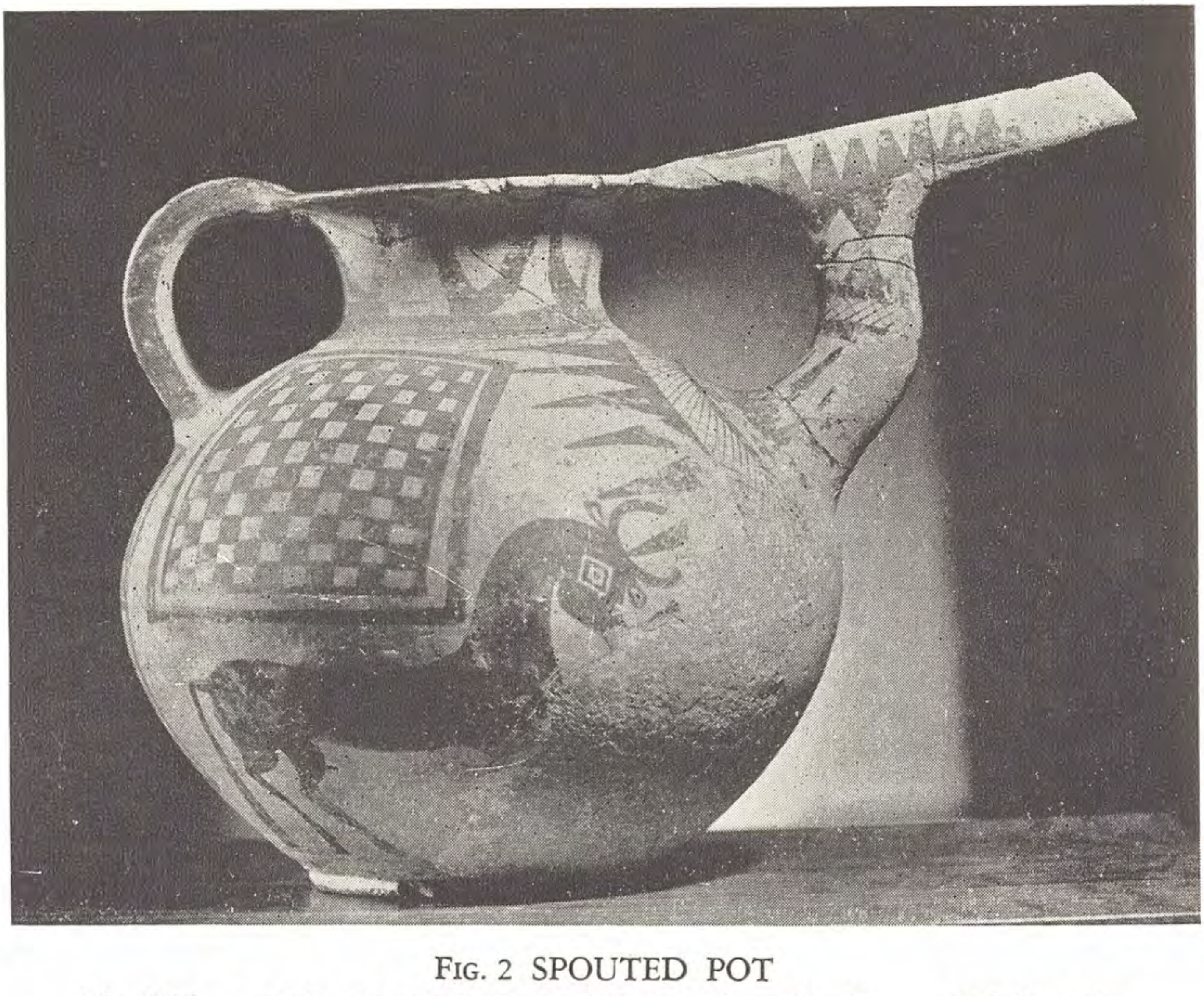


FIG. 2 SPOUTED POT
Neolithic, c. 1100-1000 B.C., Painted Pottery from Siyalk Height: 5 in.

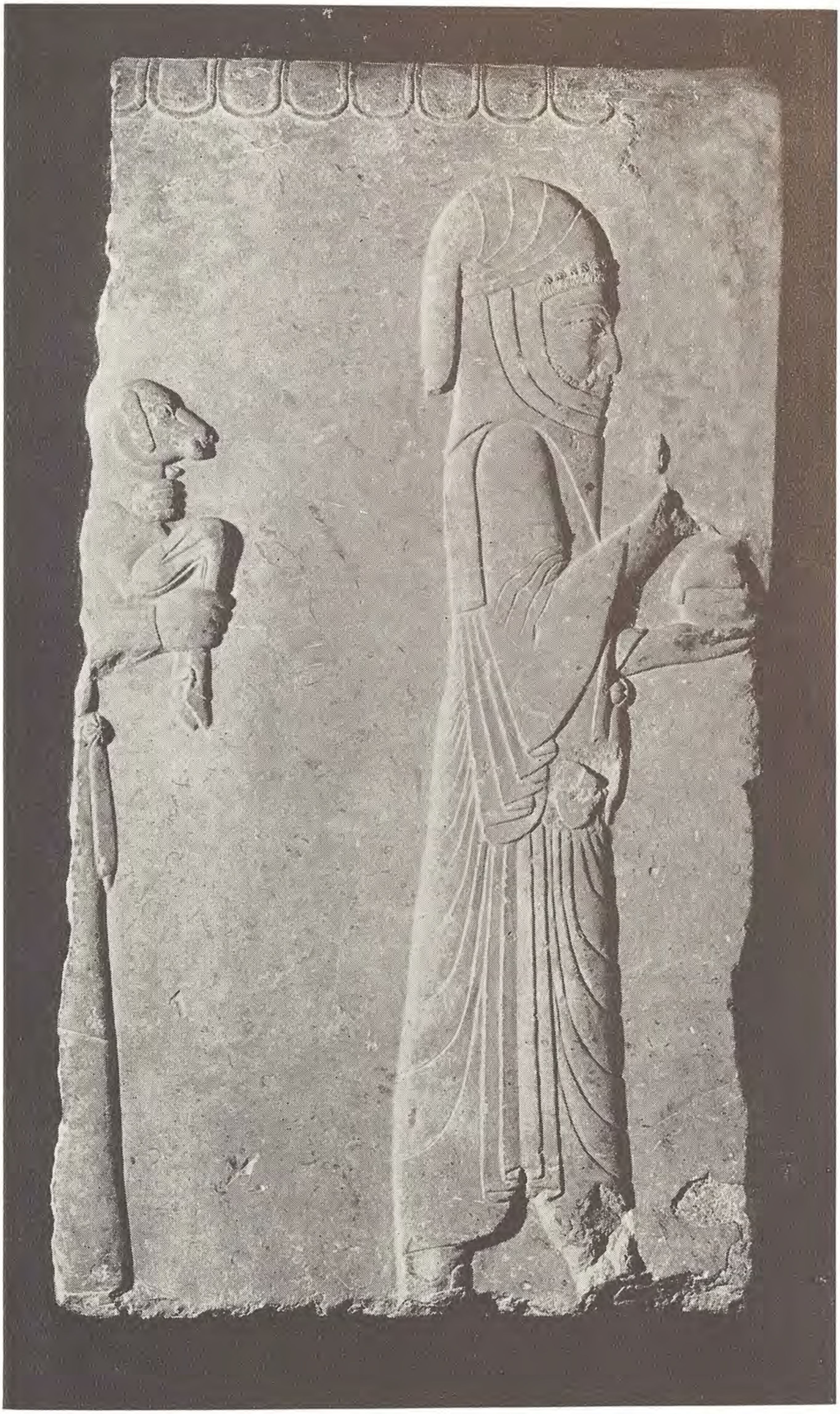


FIG. 3 TRIBUTE BEARER FROM PERSEPOLIS
Persian, Achaemenid Dynasty Height: 32½ in.

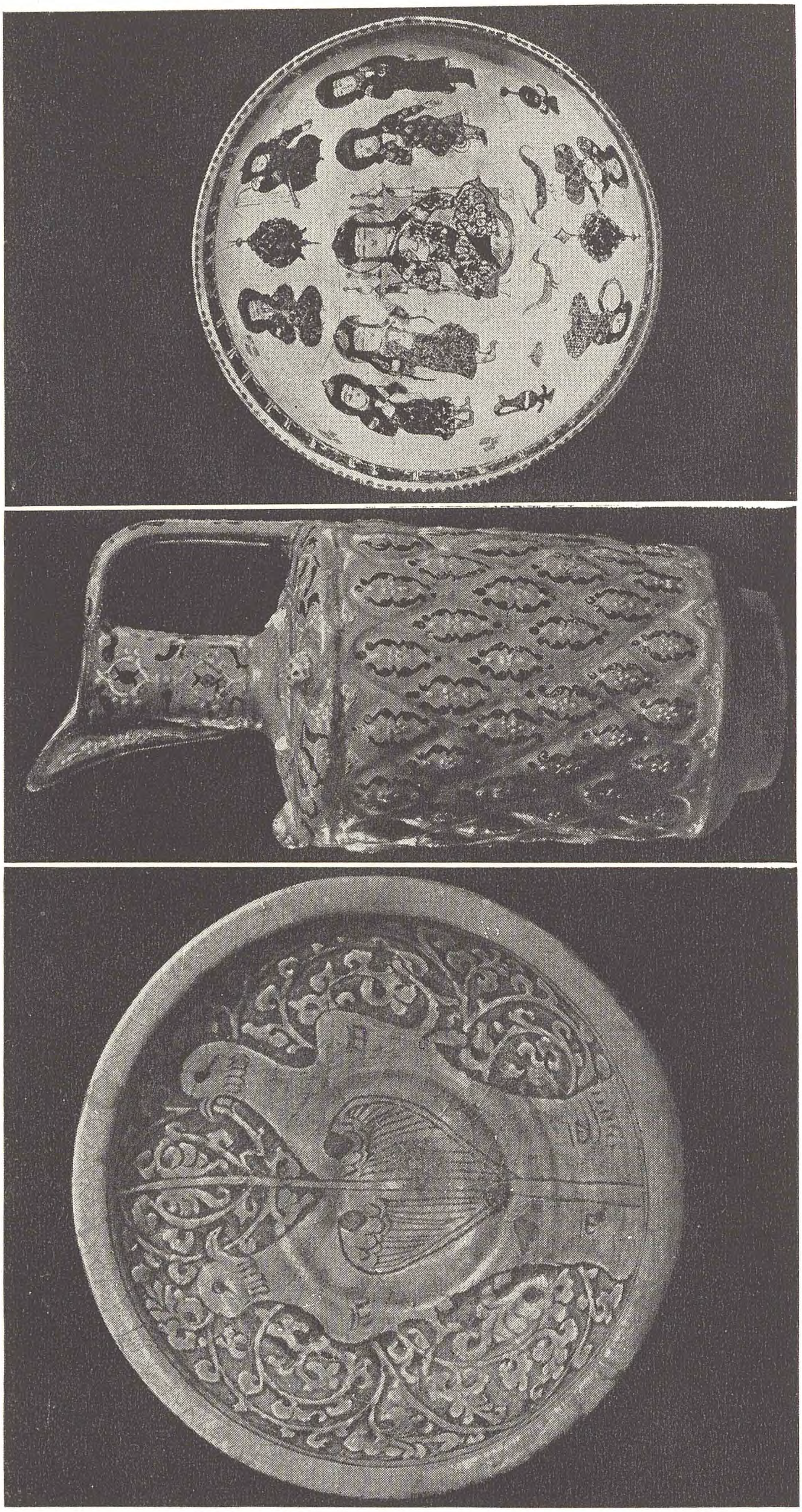


FIG. 4 POTTERY FROM RAYY
Persian, 12th-13th Centuries

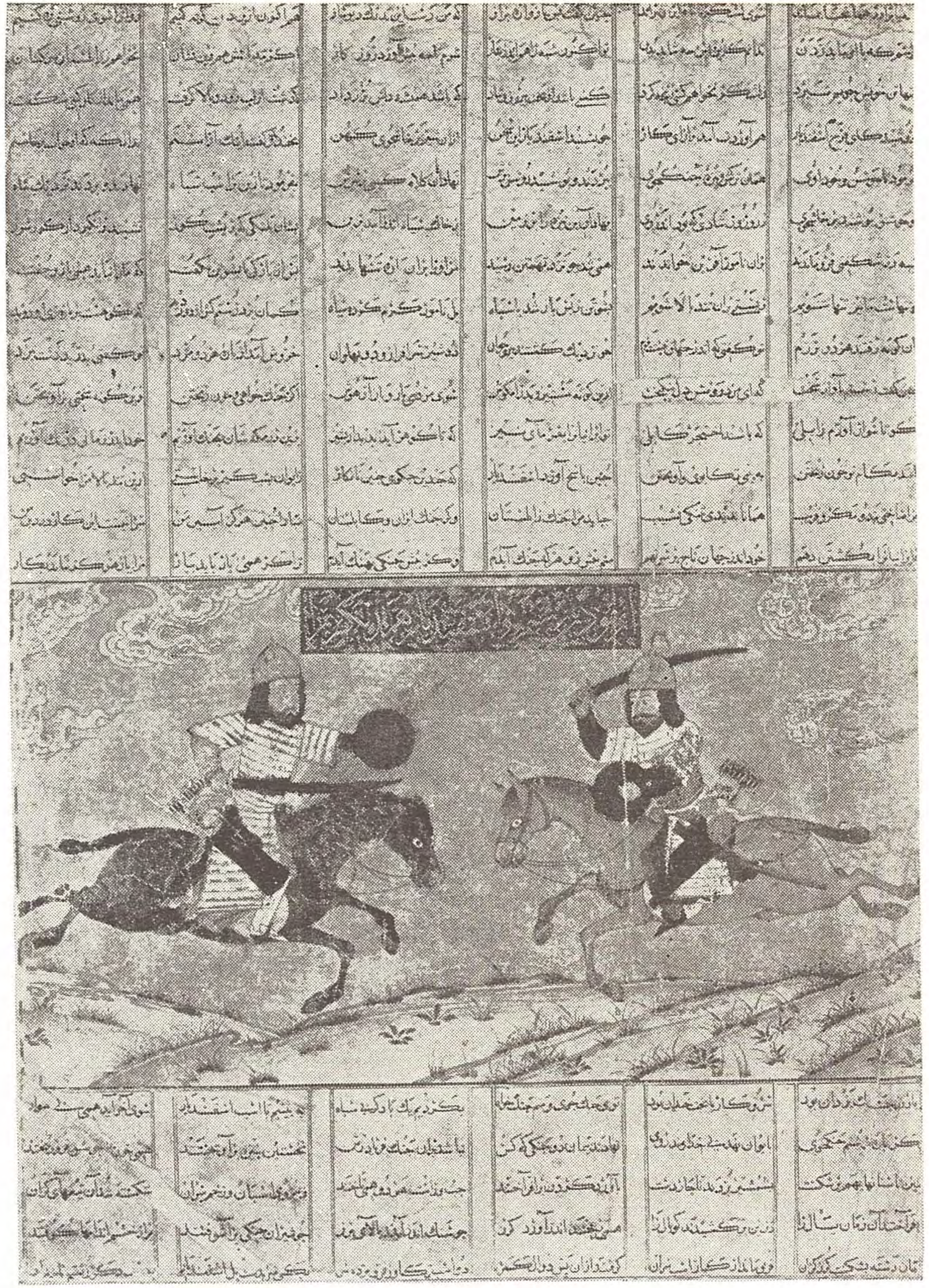


FIG. 5 "BATTLE OF RUSTAM AND ISFANDIAR"
Persian, 14th Century, Page from Shah-Nama
Height: 16⅛ in. Width: 11¾ in.

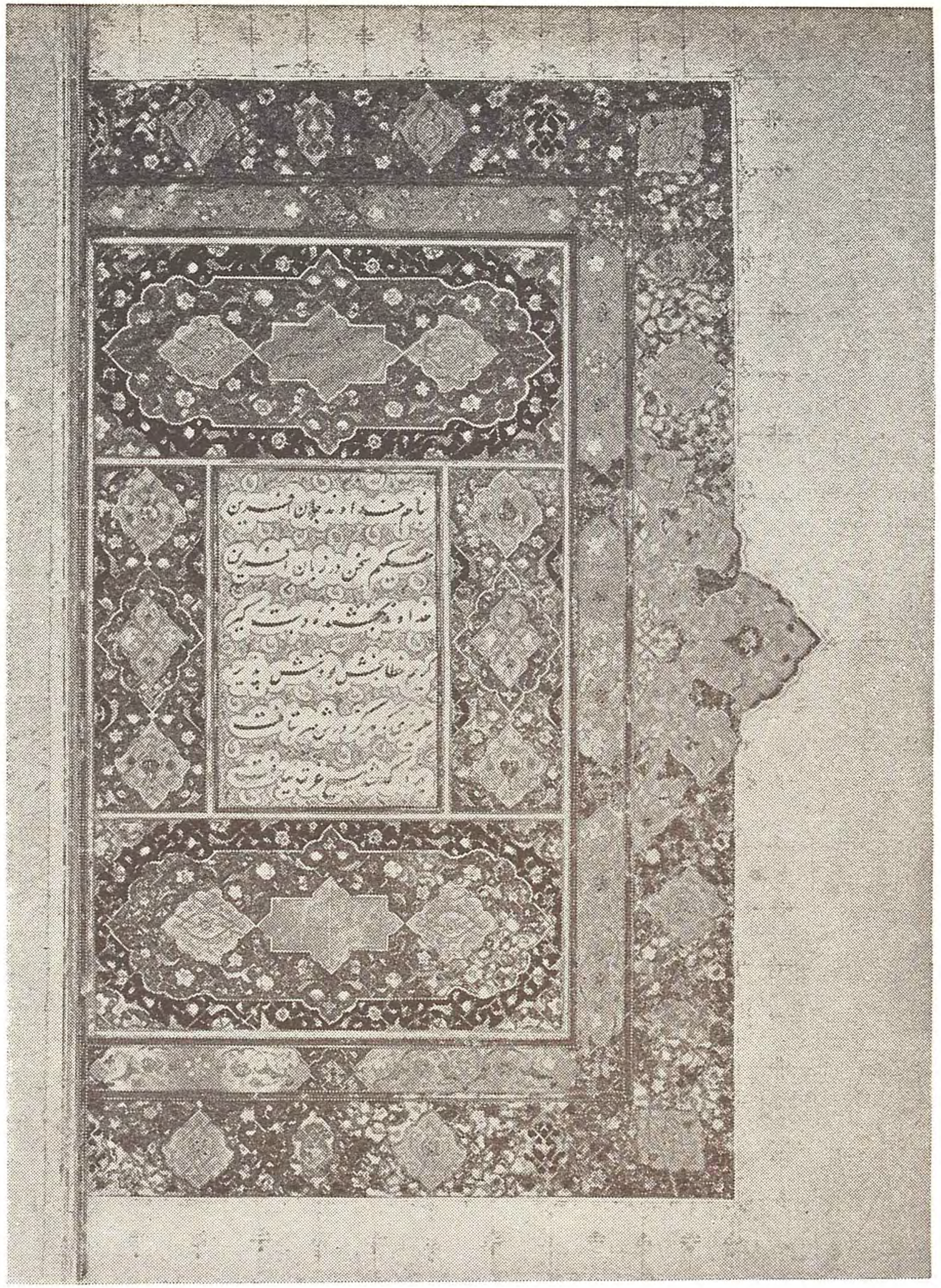


FIG. 6 MANUSCRIPT PAGE
Persian, 1st Half of 16th Century
Height: 9 in. Width: 5½ in.

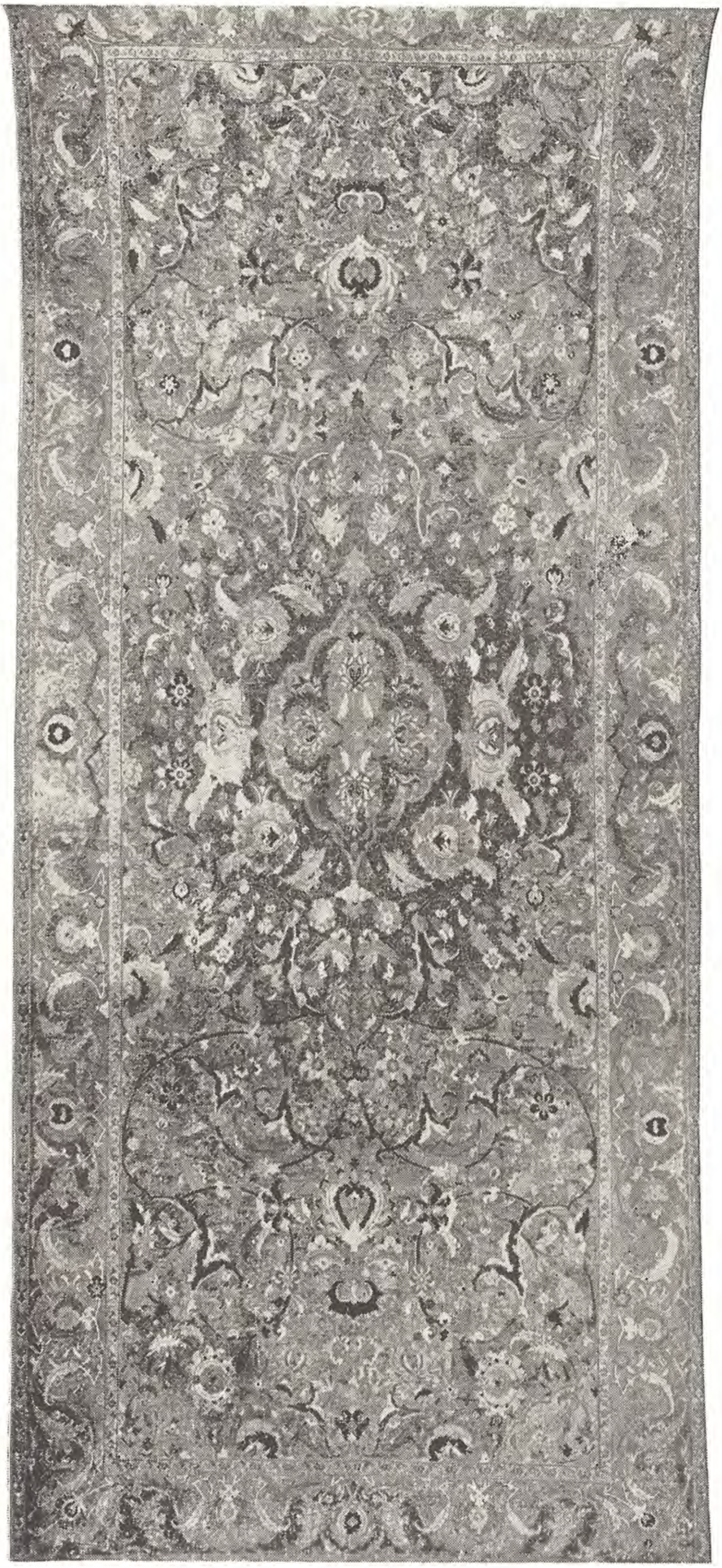


FIG. 7 "POLONAISE" RUG
Persia, 1st Half of 17th Century
Length: 13 ft. 9 in. Width: 6 ft.

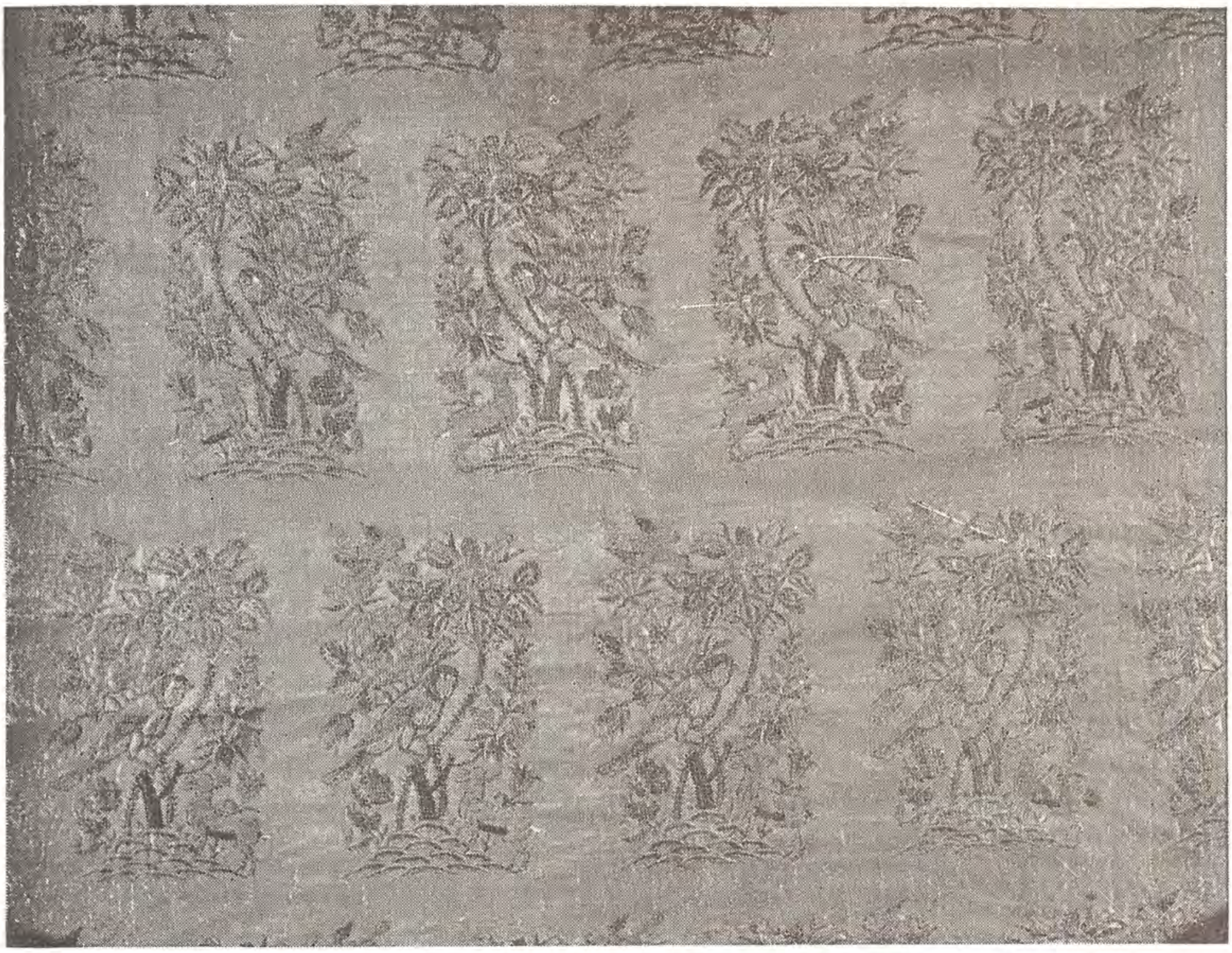


FIG. 8 BROCADE, SILK AND METAL THREAD (Detail)
Persian, 1st Half of 17th Century Total Length: 49 in. Total Width: 27½ in.

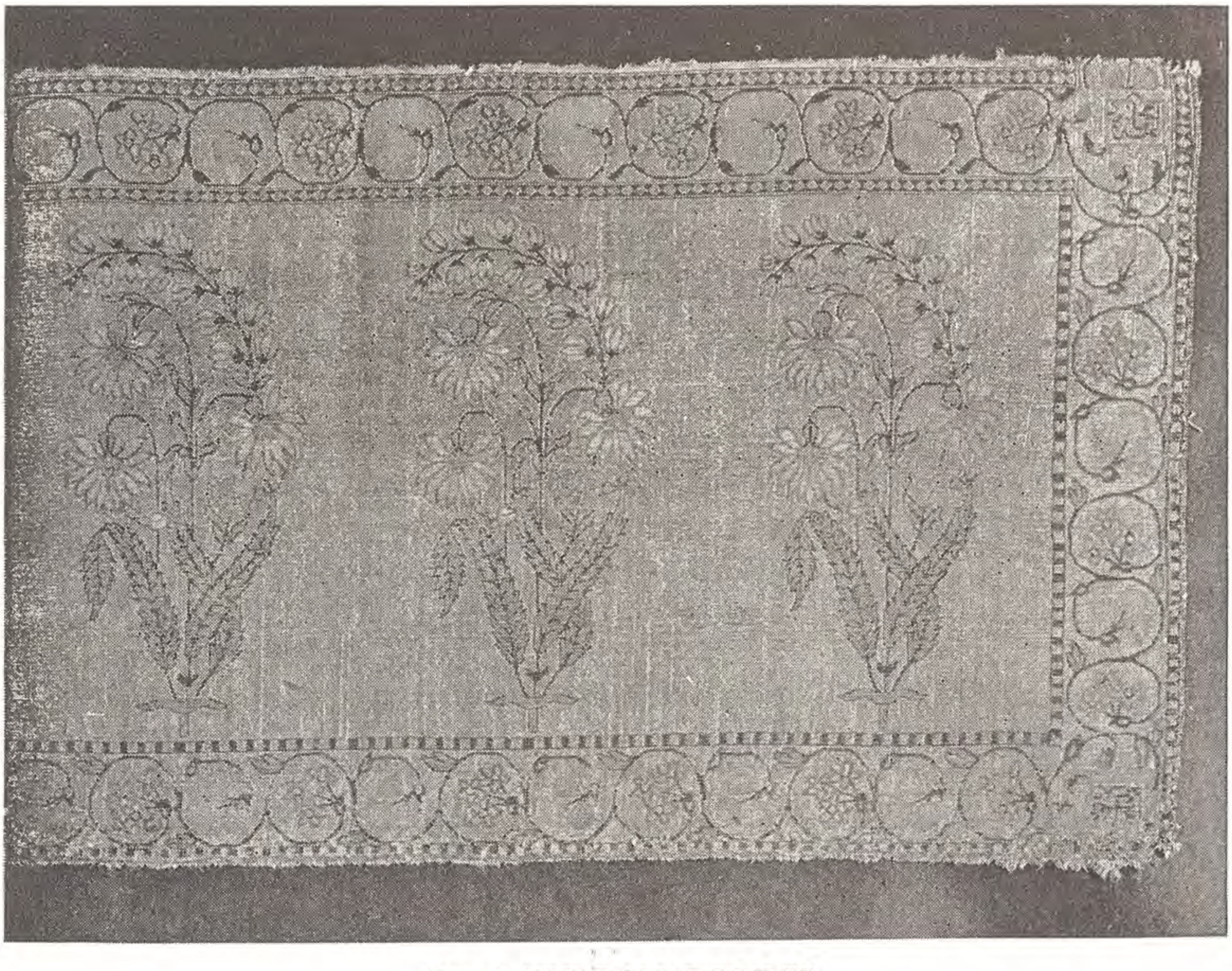


FIG. 9 TURBAN BORDER
Persian, 1st Half of 17th Century, Signed by Weaver Height: 8½ in.

INDIA is the home of religions and philosophic speculation. In no other country of the world have religious concepts found such complete representation in sculptured form. A group of small stone fragments from Mathura in their strong carving and sense of volume are characteristic of the forceful primitives of the 2nd century B.C. to the 2nd century A.D. (Figs. 1-2). From the 1st to the 5th century a strange combination of Indian Buddhist and Greco-Roman features were combined in sculptures of the kingdom of Gandhara where the contacts established by Alexander the Great still lingered (Figs. 3-4). The succeeding Gupta period (320-600) is the Classic phase in Indian art, holding the perfect balance between the simple primitives and the more ornate style which was to follow (Fig. 5). The spiritualized tranquility of Indian Buddhist art was replaced during the Medieval period by a greater interest in rhythmic line expressing ecstatic joys of natural forms (Figs. 6-7). The 14th to 17th centuries saw the production of the vital bronze deities of the Brahmanical Hindu cults. No other religion has succeeded in producing a symbol of controlled activity comparable to the *Dancing Siva* (Fig. 10). A complete identity of spirit between deity and image-maker resulted in the dramatic intensity of such a figure as the bronze *Kali* (Fig. 9). The collection of Indian sculpture is displayed in a 17th century carved wood Hindu temple from South India (Fig. 8).

In Rajput painting there is a folk art descended from ancient Indian tradition and living into our present day. Scenes from Hindu legend and personifications of musical tones (Figs. 11-12) are portrayed in restrained fashion with a minimum of detail.

Early Indian sculpture had a profound influence throughout Asia. In the first centuries of our era the Malay peninsula adopted Hindu civilization and with it the Buddhist and Brahmanic religions. Sculptures of the Classic Gupta period became the inspiration for early Cambodian art, sometimes called "Pre-Khmer" (Fig. 13). This early art, so close to its Indian prototype, became increasingly individualized through the years, reaching its ultimate climax in the sculptures of the palaces and temples of Ankor Wat and Ankor Thom (Fig. 14).

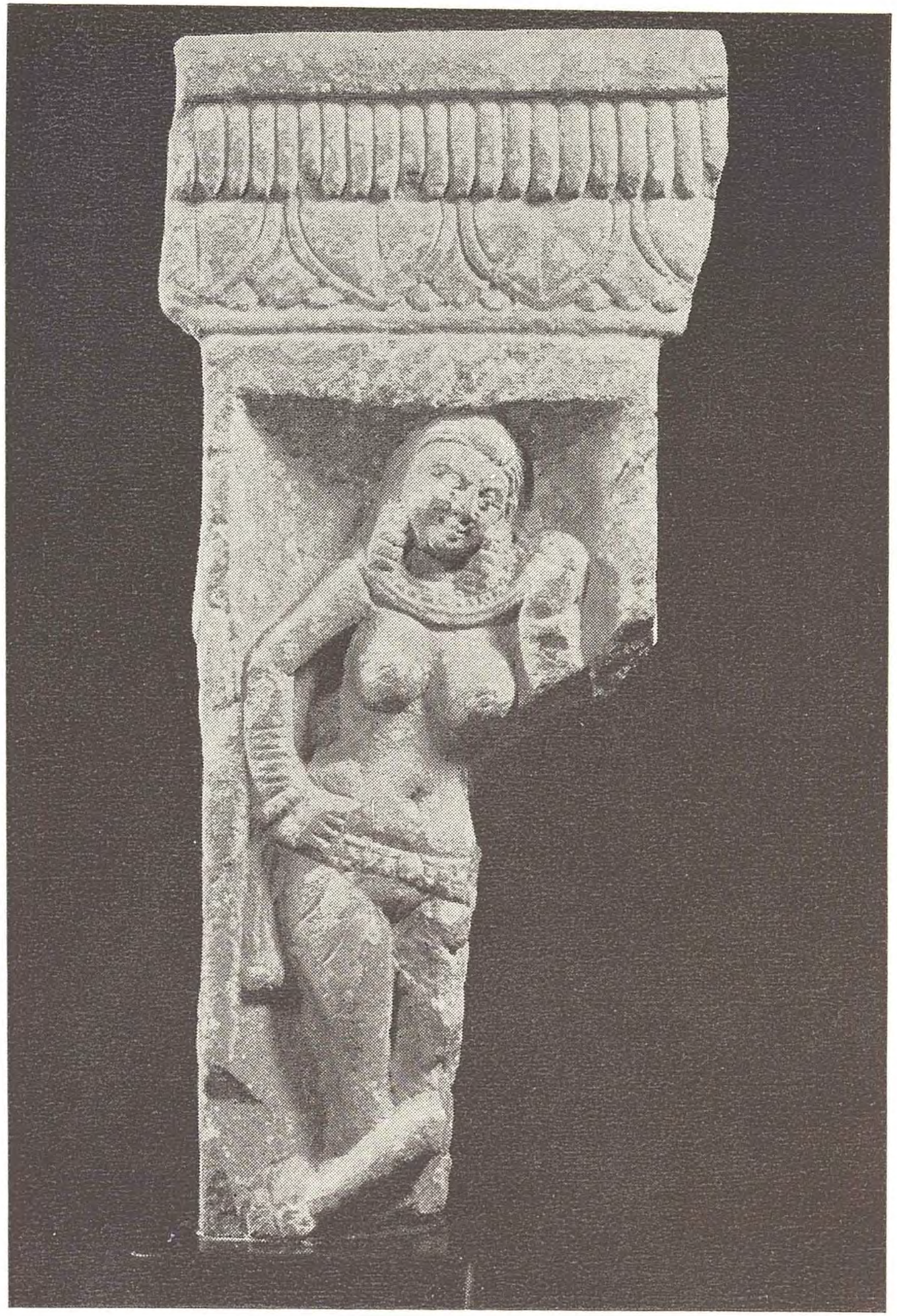


FIG. 1 YAKSHI
Indian, Kusana Period (50-320), from Mathura
Height: 9 in.

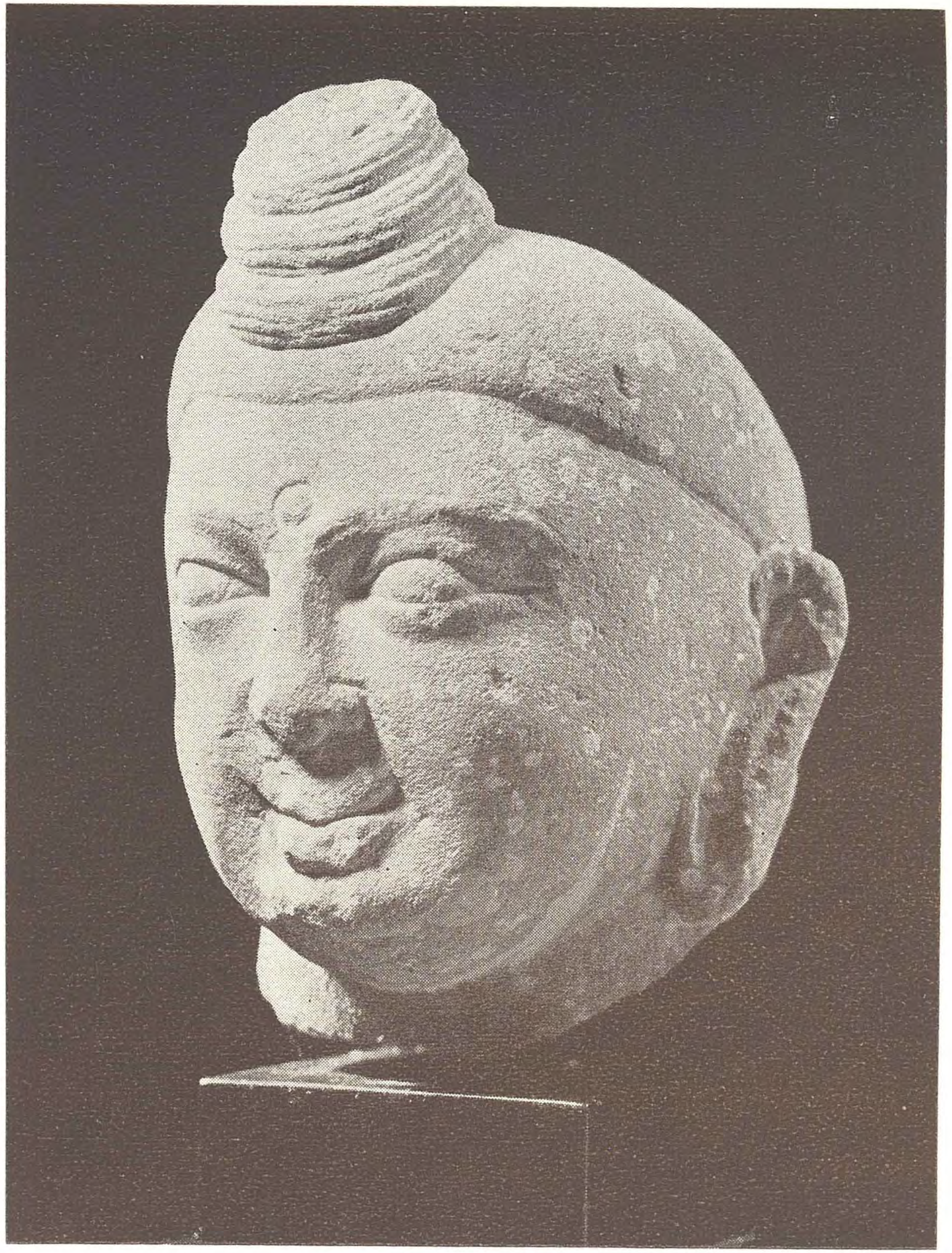


FIG. 2 HEAD OF BUDDHA
Indian, Kusana Period (50-320), from Mathura
Height: 5¼ in.

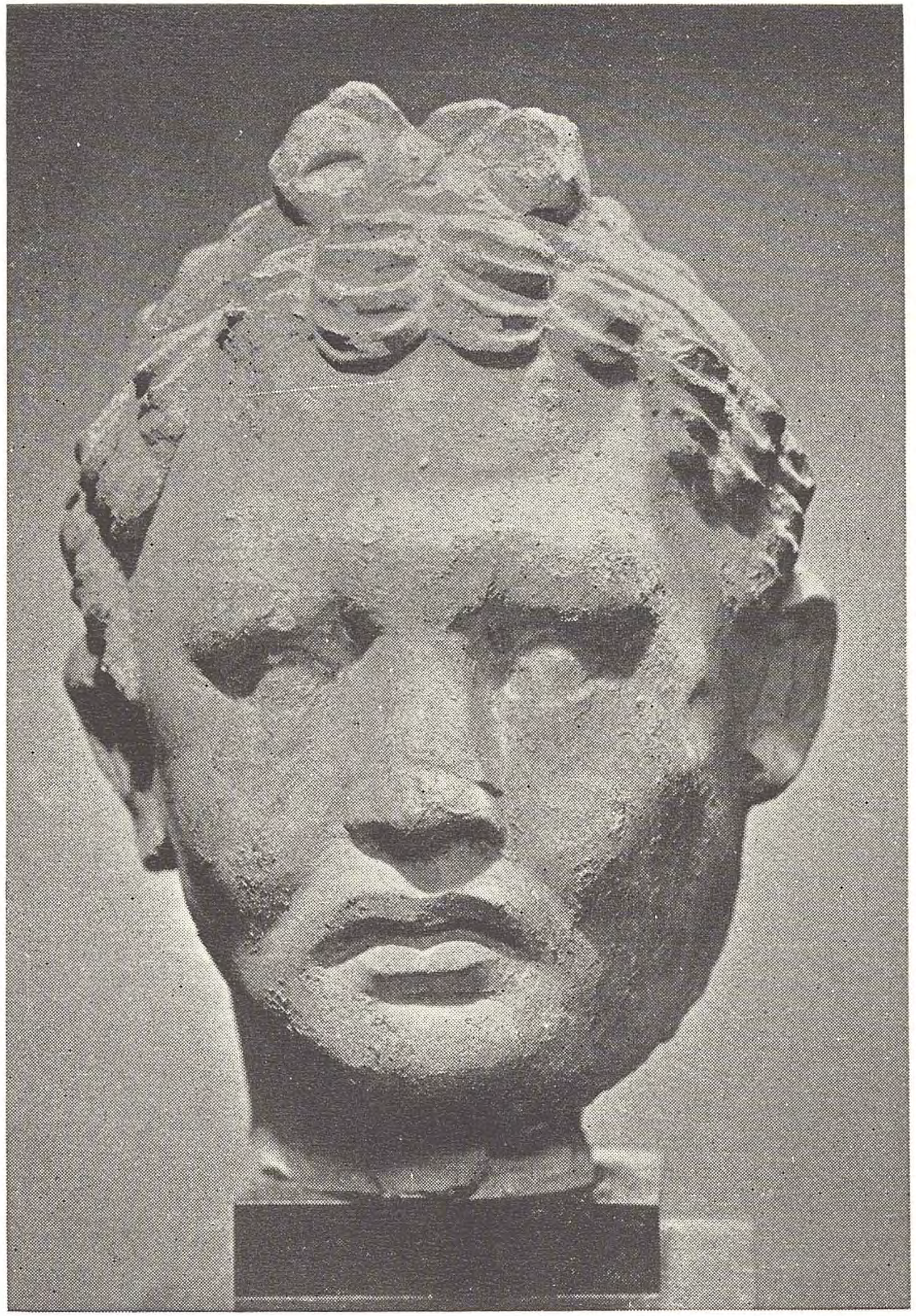


FIG. 3 HEAD OF A MALE DEITY
Greco-Buddhist, 3rd to 5th Century Height: 6⅝ in.

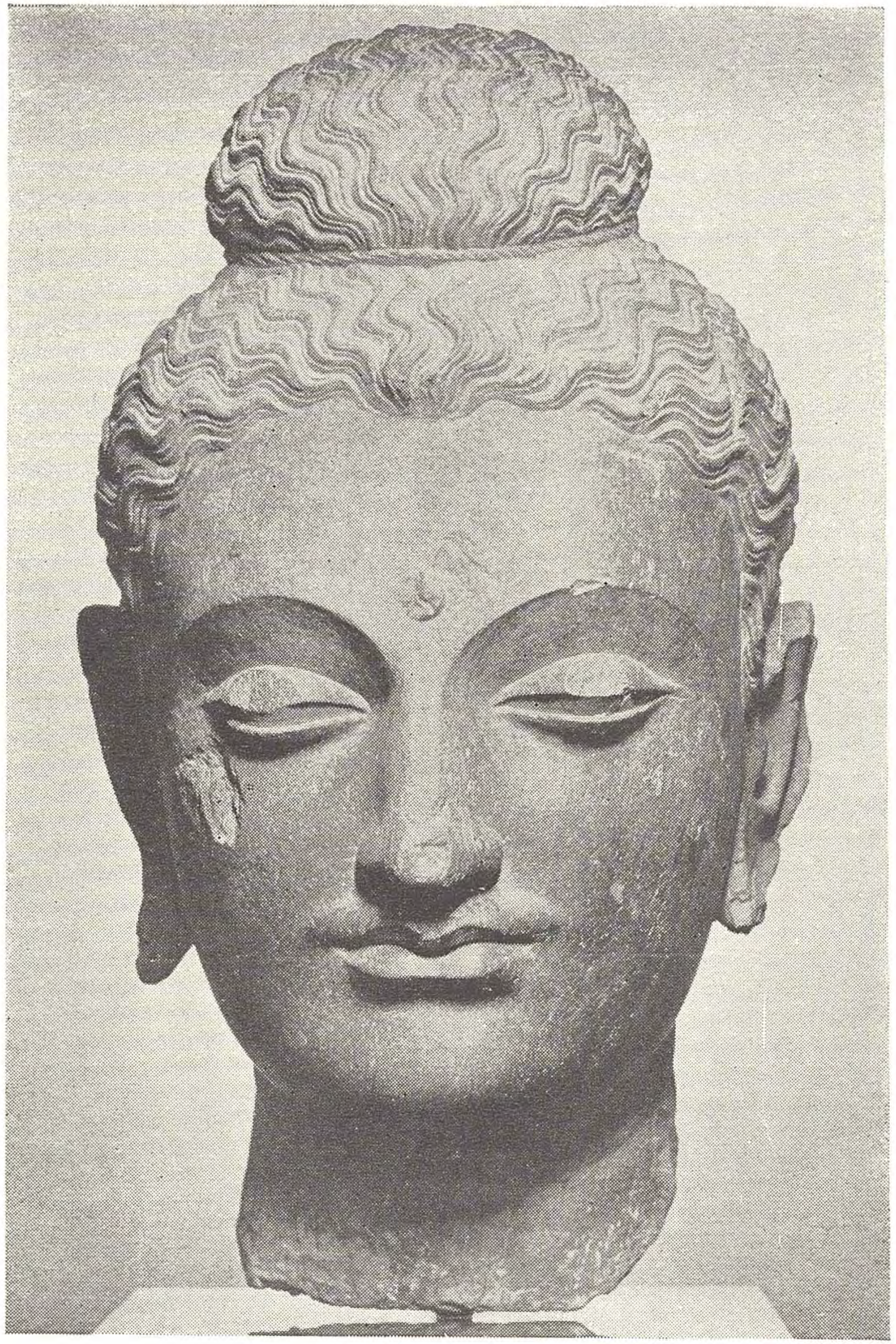


FIG. 4 HEAD OF BUDDHA
Greco-Buddhist, 1st to 5th Century, from Gandhara
Height: 19¼ in.

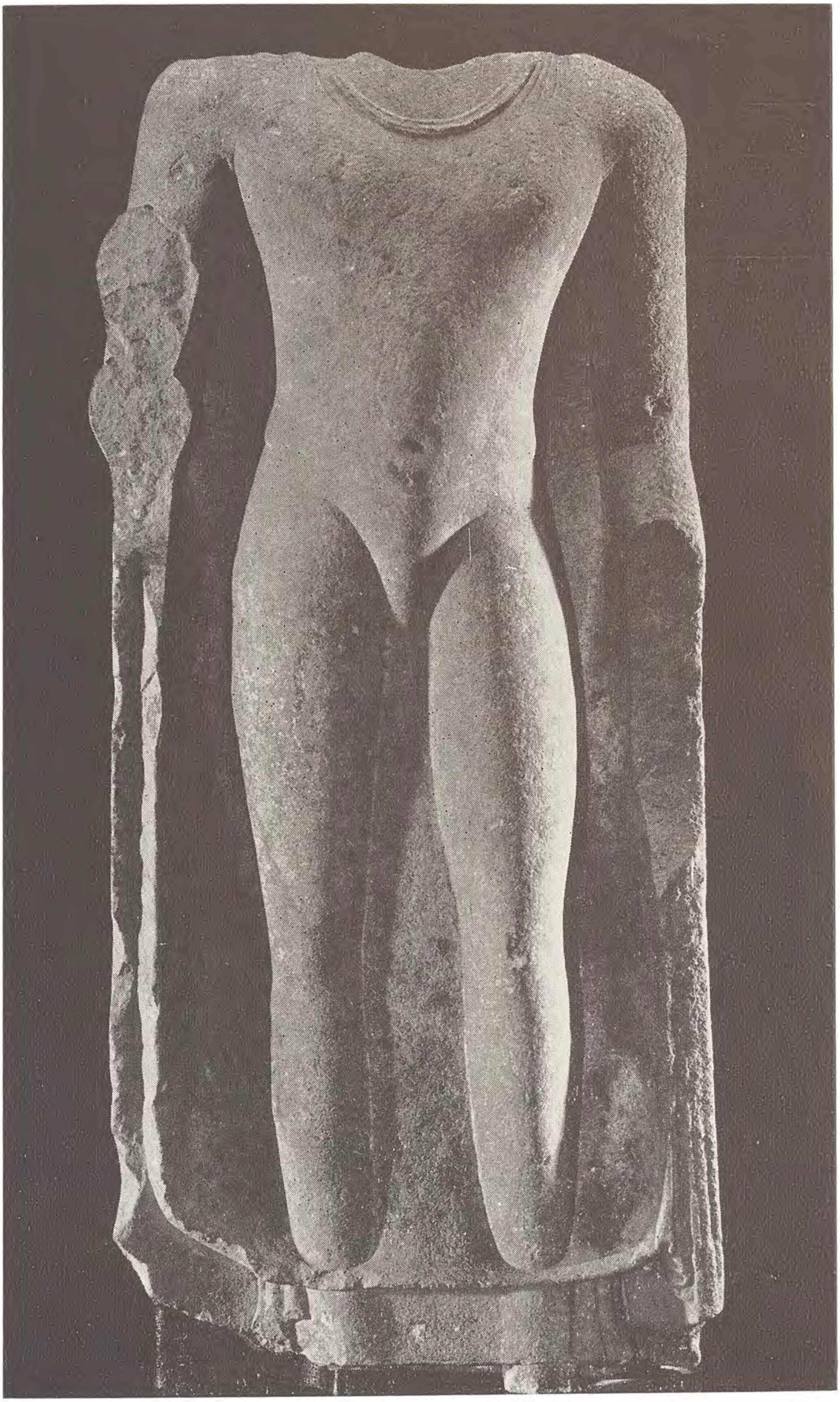


FIG. 5 TORSO OF BUDDHA
Indian, Gupta Period (320-600) Height: 31¼ in.

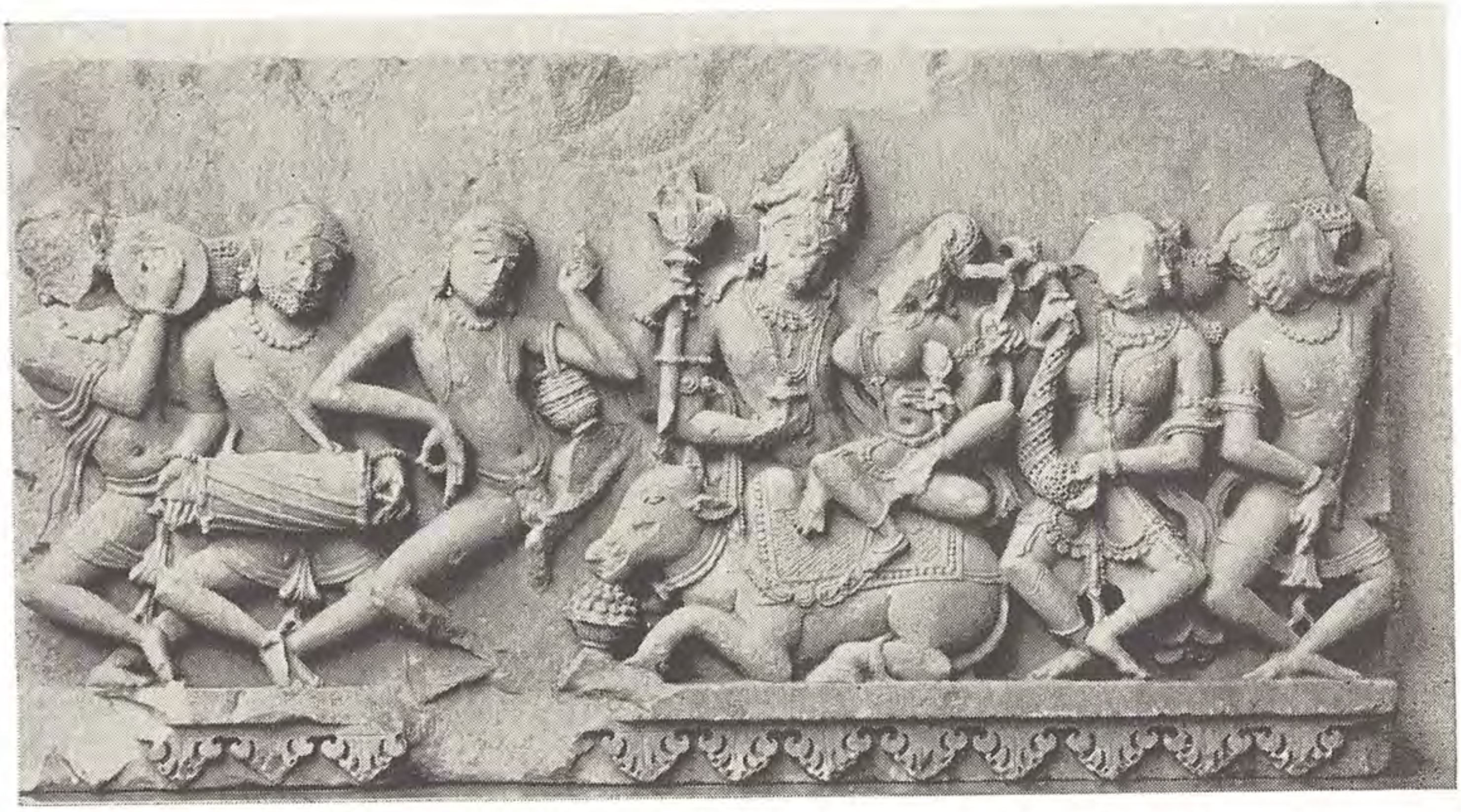


Fig. 6 SIVA AND PARVATI WITH ATTENDANTS
Indian, 11th to 12th Century Height: 18 in.

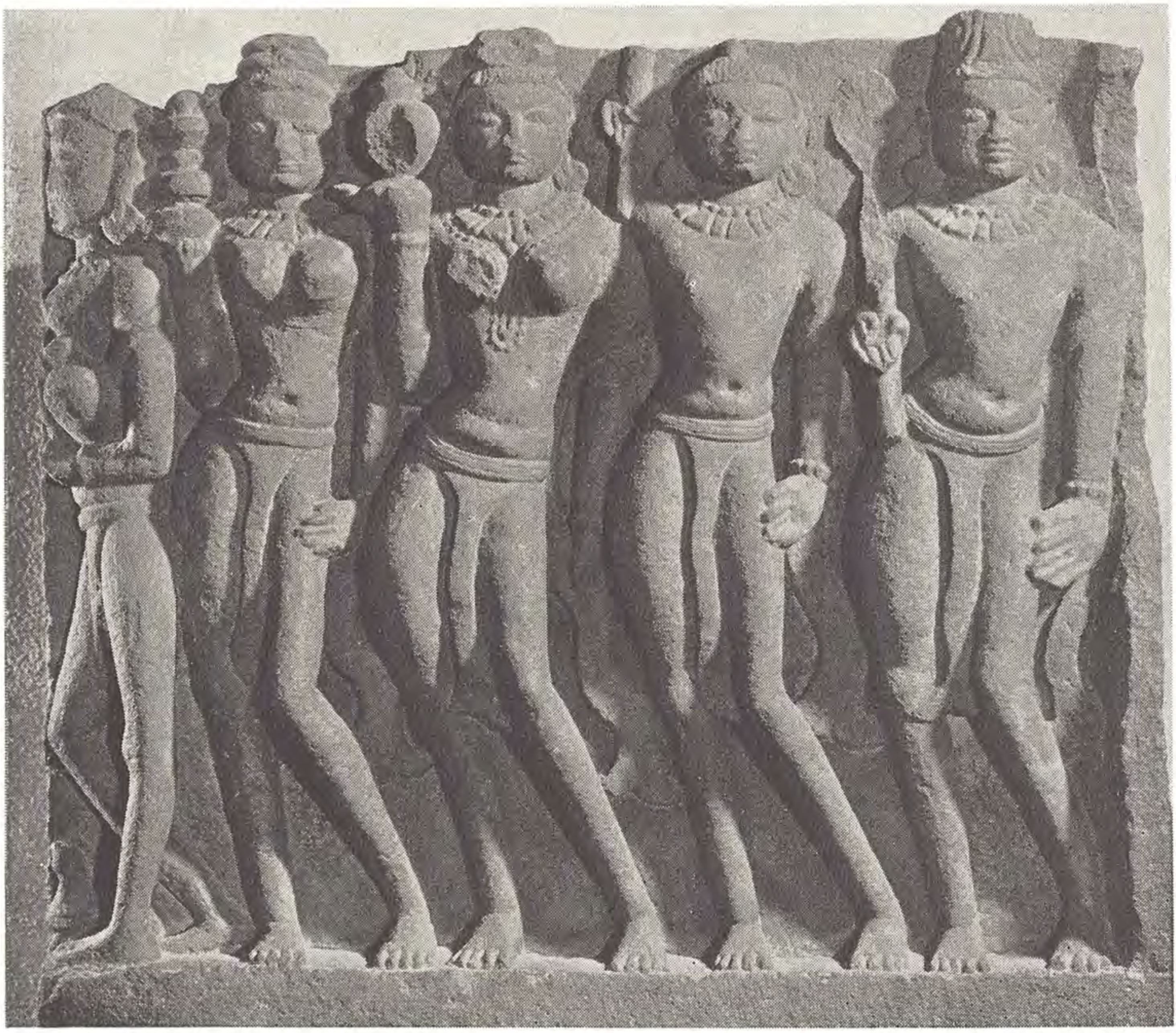


Fig. 7 RELIEF FROM JAIN SHRINE
Indian, 9th to 10th Century Height: 26½ in.

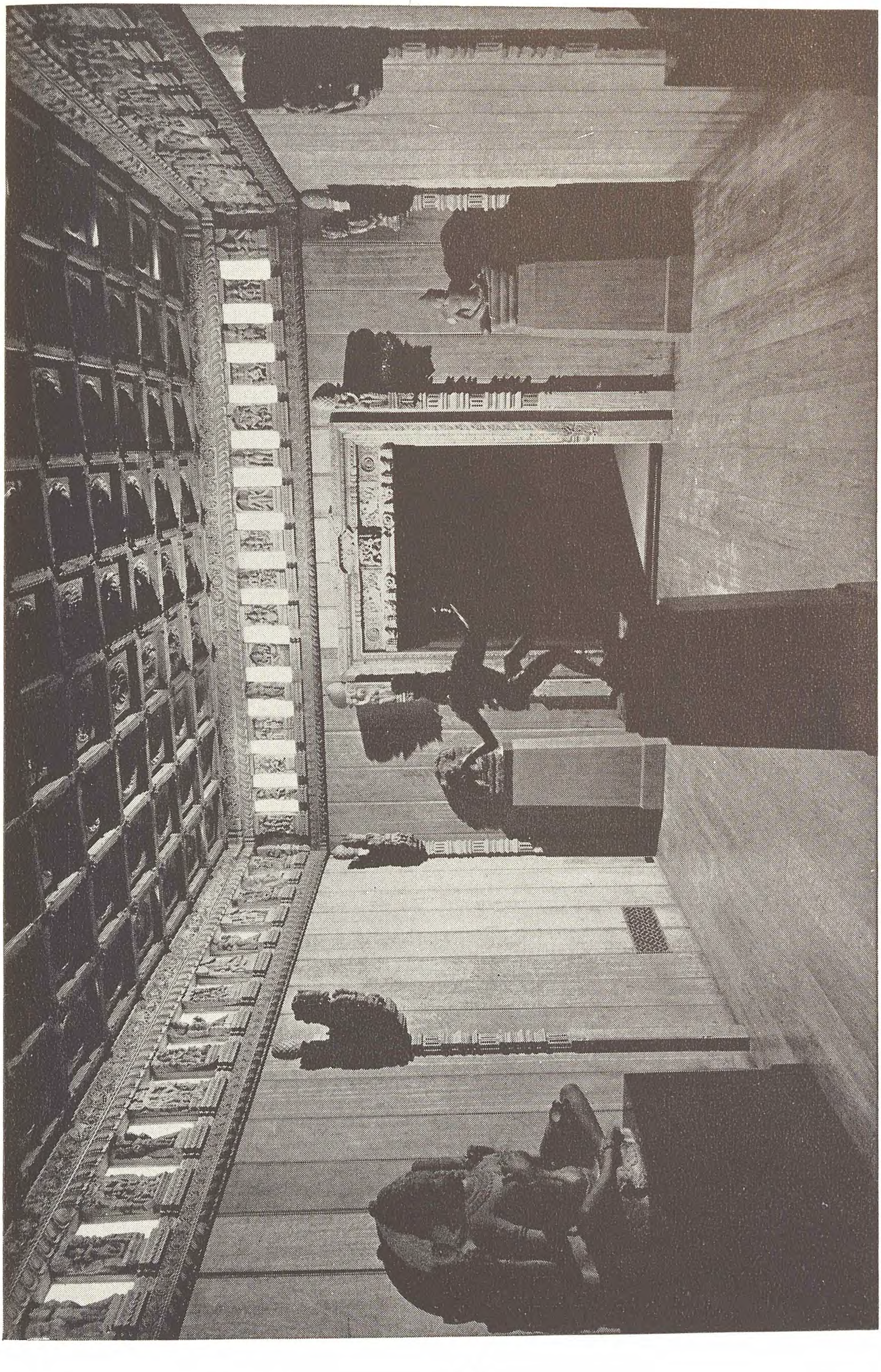


FIG. 8 HINDU TEMPLE
Indian, 17th Century

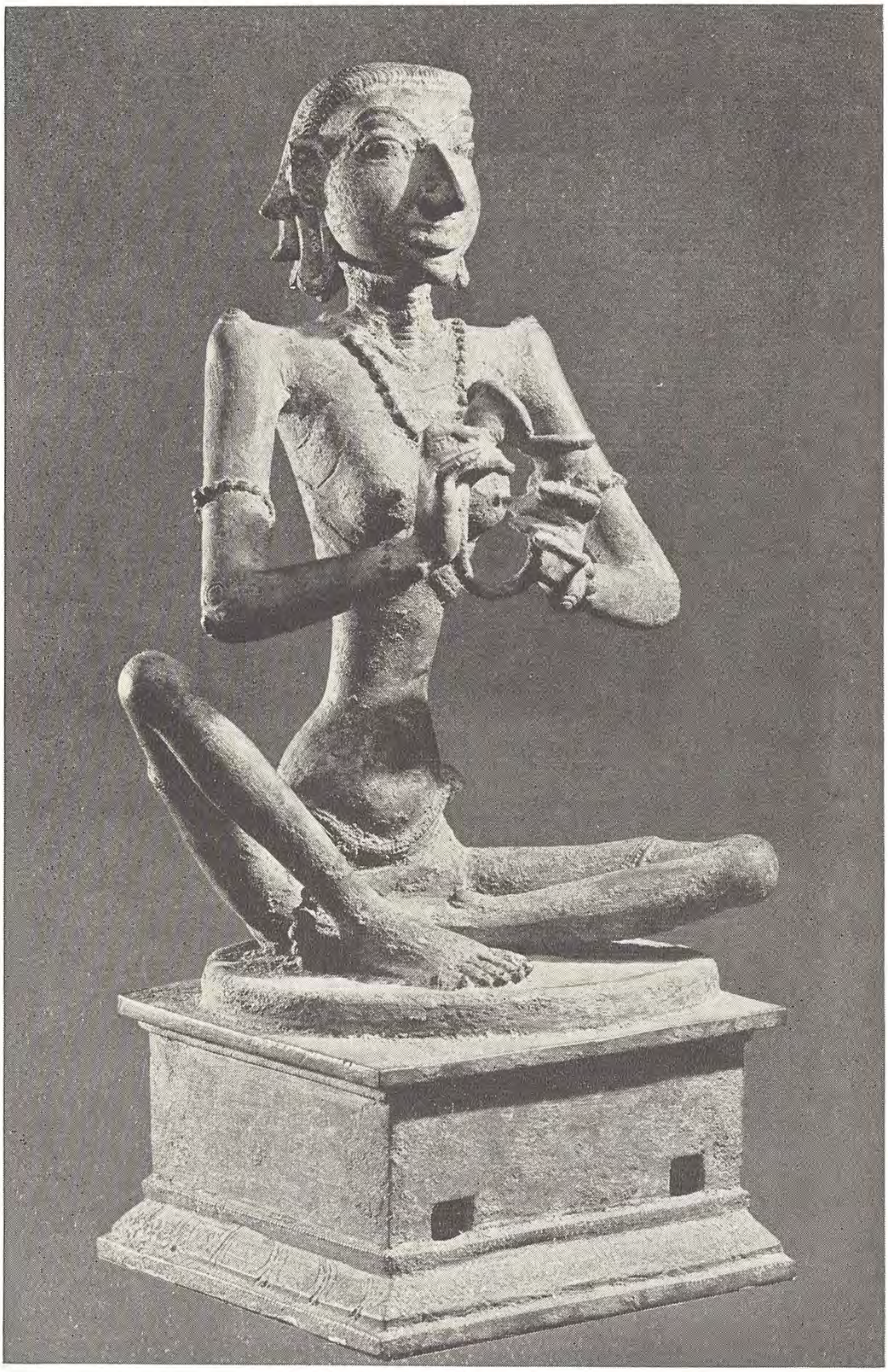


FIG. 9 KALI WITH CYMBALS
Indian, 14th Century, Bronze Height: 16¼ in.

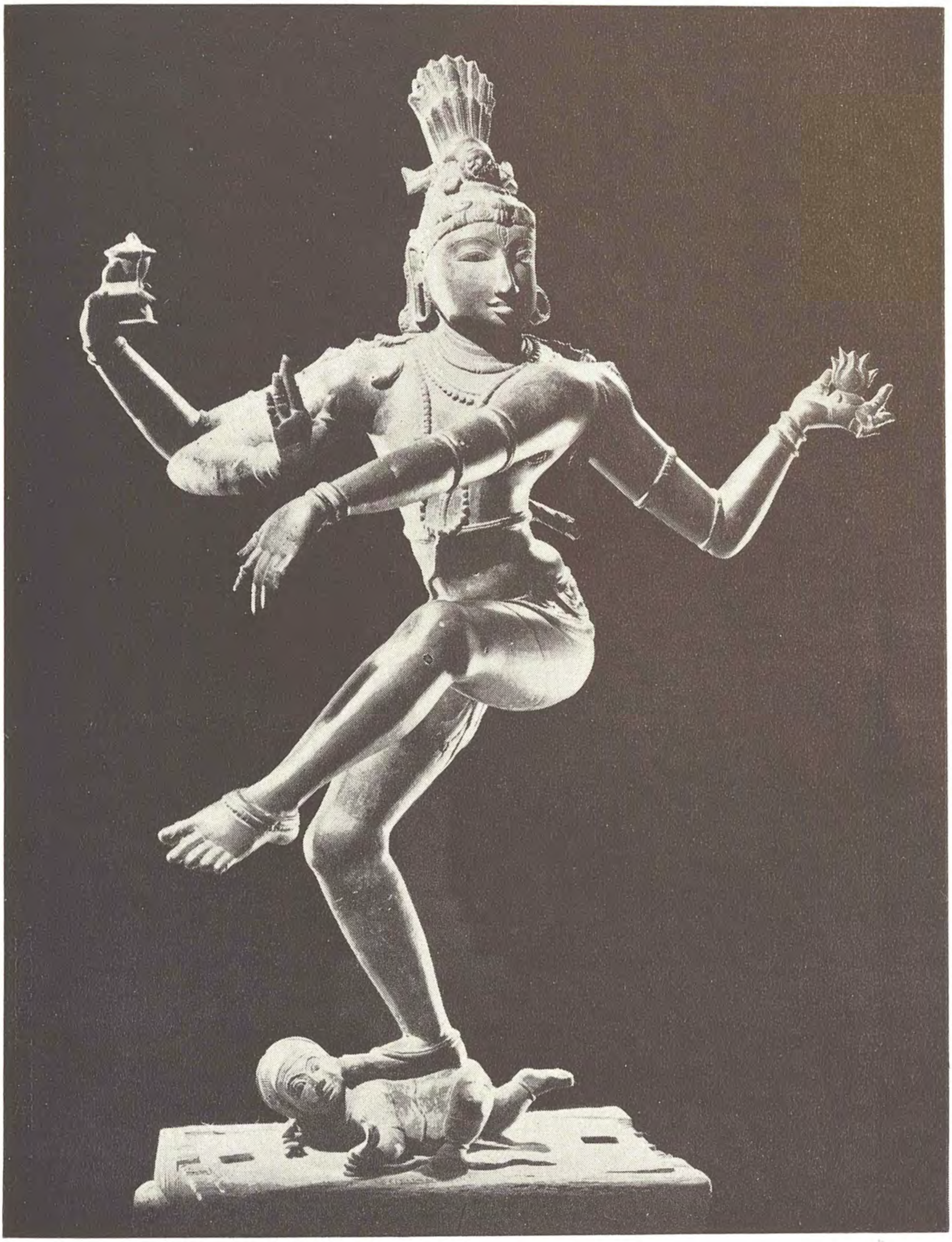


FIG. 10 DANCING SIVA
Indian, 14th Century, Bronze Height: 33½ in.

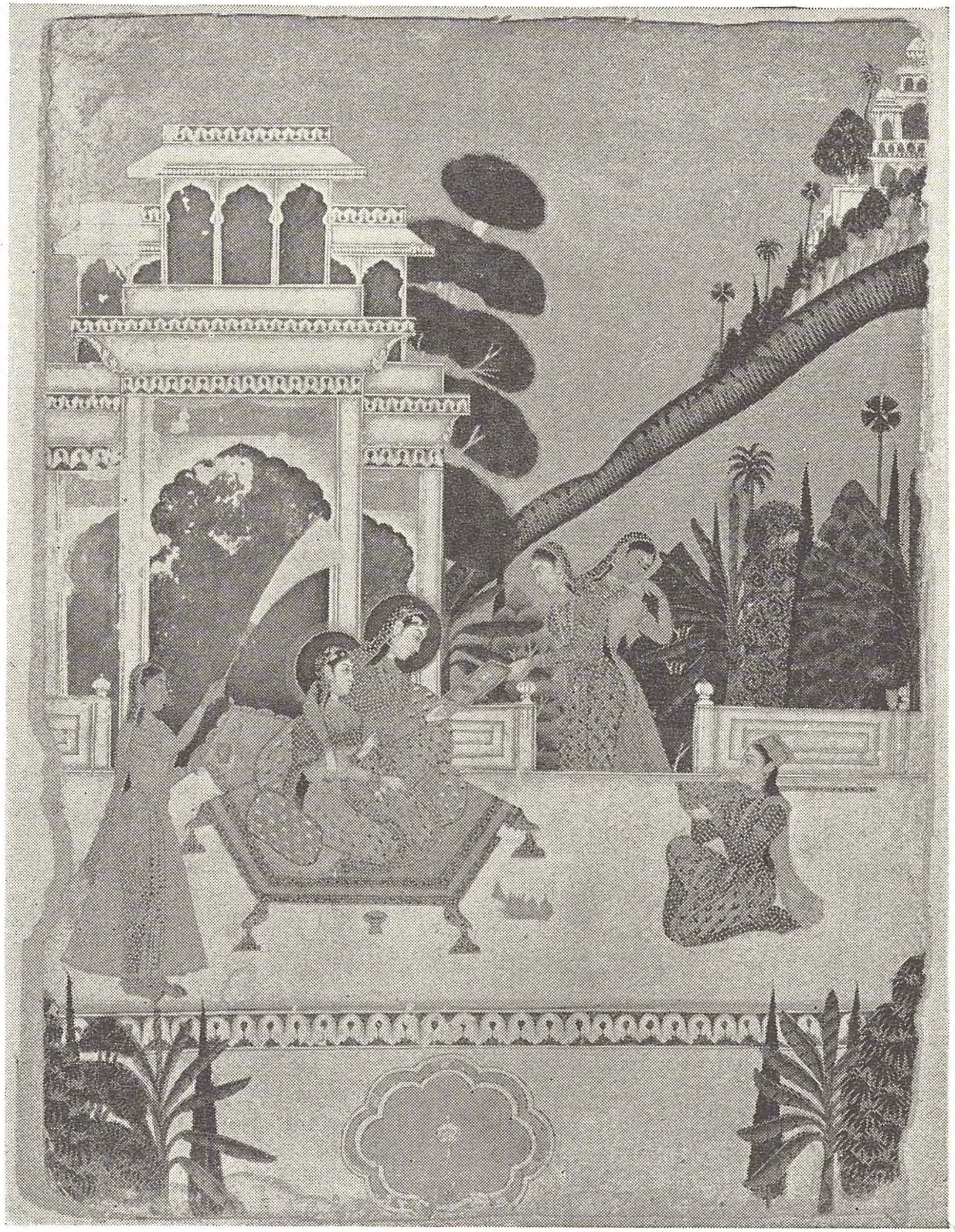


FIG. 11 "MUSICAL MODE"
Indian, 18th Century, Rajput Painting
Height: 15⅝ in. Width: 12⅜ in.

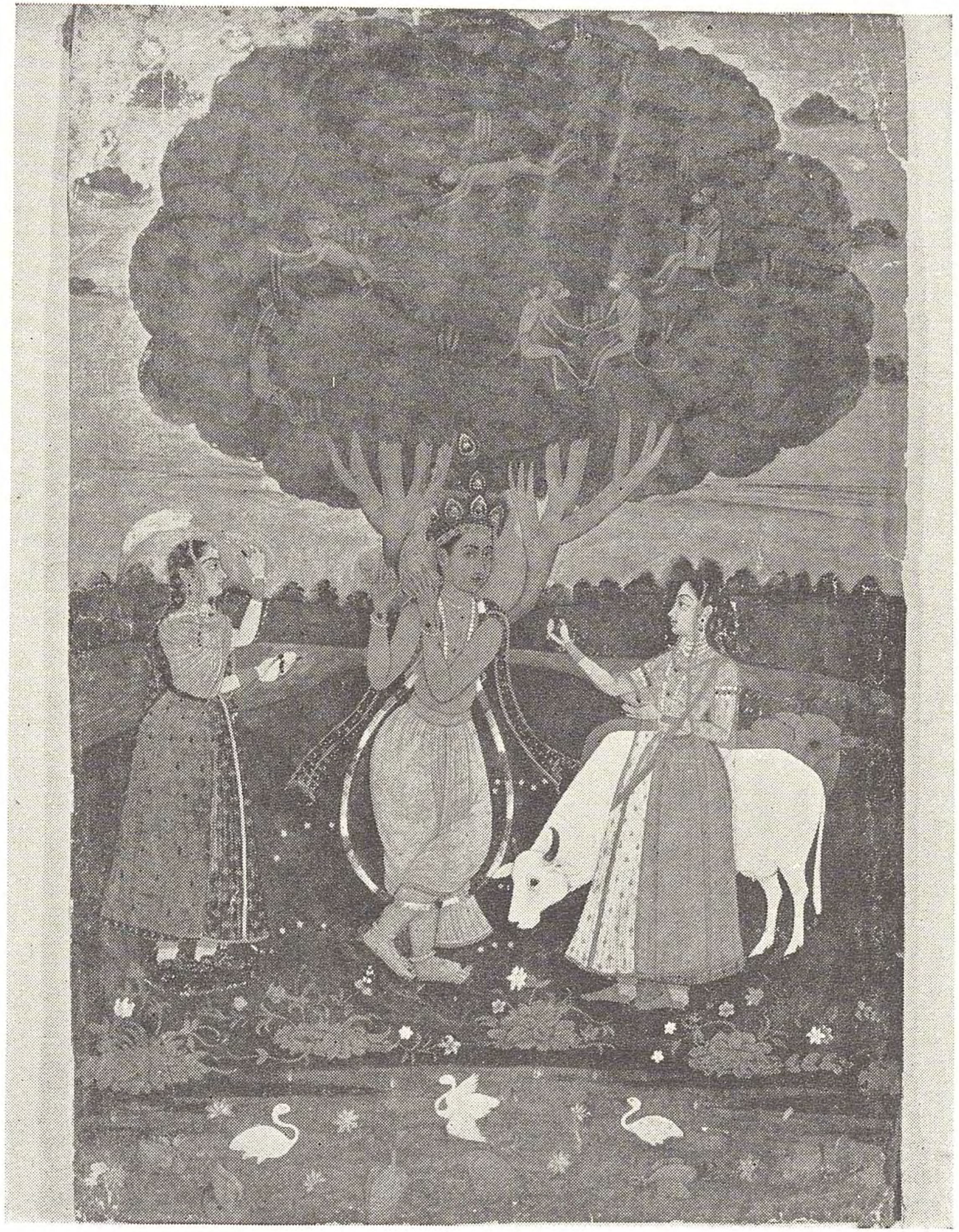


FIG. 12 "KRISHNA PLAYING THE FLUTE"
Indian, 18th Century, Rajput Painting
Height: 13⅜ in. Width: 10⅛ in.

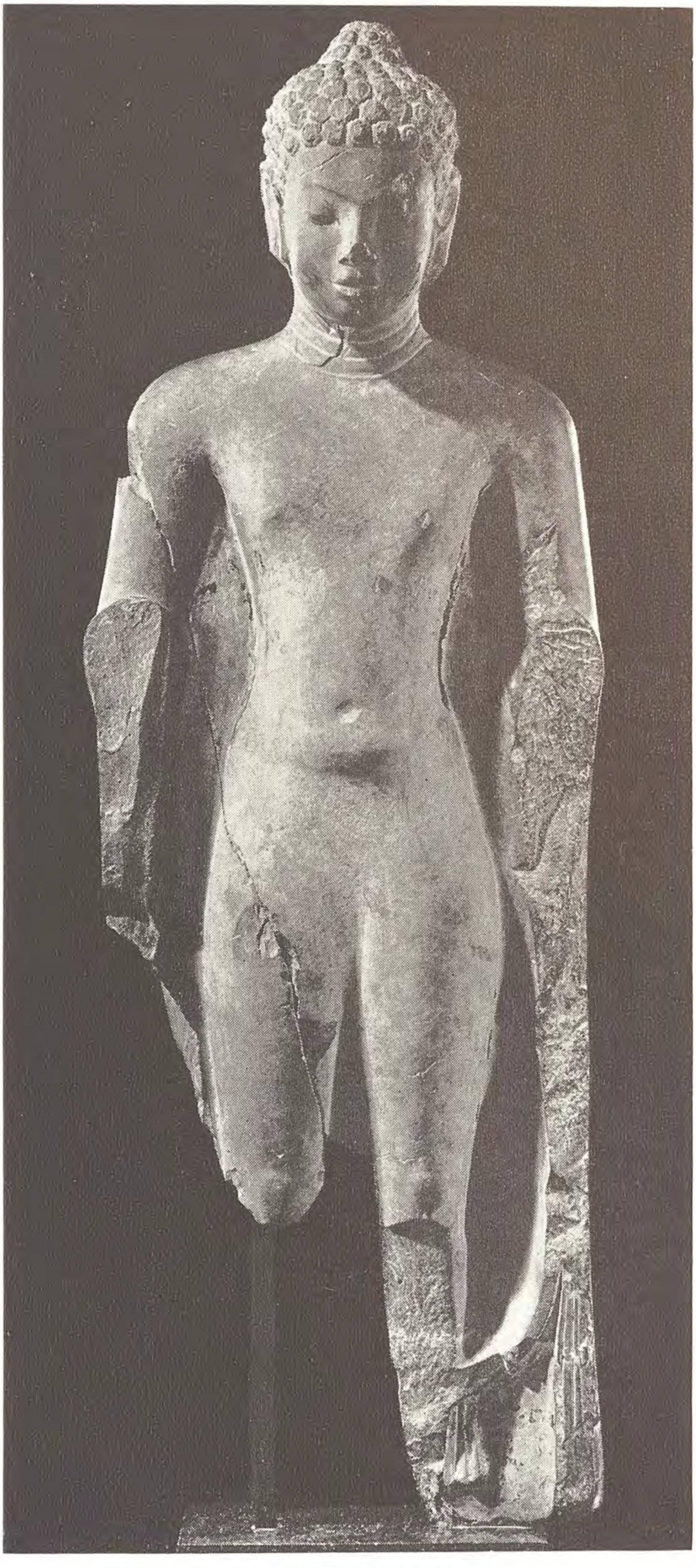


FIG. 13 BUDDHA
Pre-Khmer, Dvaravadi Period (5th to 7th Century)
Stone Height: 51½ in.

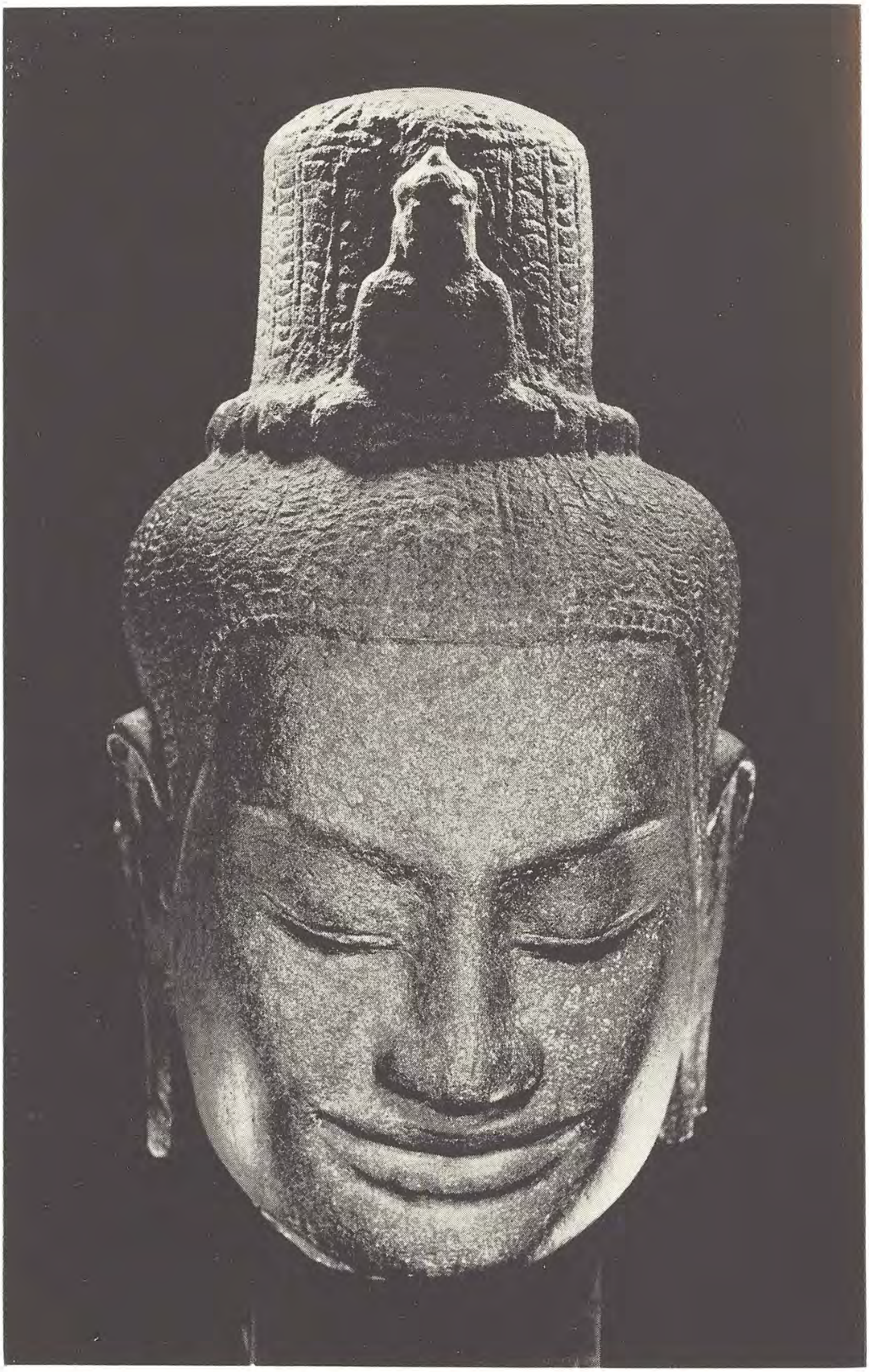


FIG. 14 HEAD OF A BUDDHIST DEITY
Cambodian, 12th to 13th Century, from Benteai Chmare Height: 11 in.

AMERICAN painting of the 18th and early 19th centuries was largely portraiture and was based on English traditions. Three great names dominate the first generation. The simple, rather austerely dignified *Portrait of a Lady* (Fig. 4) is from Copley's late American period, while the more technically perfect but less penetrating *Sir George Cooke* (Fig. 6) was painted in England. The double portrait of *Mr. and Mrs. John Custance* (Fig. 3) is representative of West's great compositional skill and rather sentimental approach to subject matter. The individual style and masterful brushwork of Gilbert Stuart mark him as the greatest of all American portrait painters. Always most interested in the delineation of facial characteristics, a full length figure such as the *Rt. Hon. John Foster* (Fig. 2) from the artist's Irish period, is somewhat rare. Prominent among the second generation of native artists was Raphaelle Peale who contributed to the period almost the only examples of still life painting. *After the Bath* (Fig. 9) is one of the finest and most intriguing of the six or seven known still life compositions from his hand. Also of this group is Samuel Morse (see Fig. 8), whose promising career as a painter was abandoned in the interests of science.

By the middle of the 19th century, two truly native movements had begun in American art which were destined to carry through to the present day; the Hudson River School of landscape and the painters of the native scene. Inness in his *Old Farm, Montclaire* (Fig. 12) with its rich, glowing tonalities and broad handling, represents the maturity of the landscape tradition, while Bingham in his *Fishing on the Mississippi* (Fig. 10) records the river life of the fifties in Missouri. The rather sombre, mysterious portrait of *Hannah* (Fig. 11) by Fuller, the traditional style and conservatism of the Chase *Still Life* (Fig. 14), and the light, impressionistic technique of the Twachtman *Harbor View Hotel* (Fig. 13), reflect the variety of influences from abroad which marked the close of the century. At the same time they reflect no less the strengthening of American artistic trends which resulted in the diversity of subject matter and technique characteristic of modern American painting.

The Gallery itself does not collect in the field of 20th century painting but through the generosity of the Friends of Art and other patrons is able to include in its permanent exhibits such outstanding works by contemporary painters as those illustrated in Figs. 15 to 18.

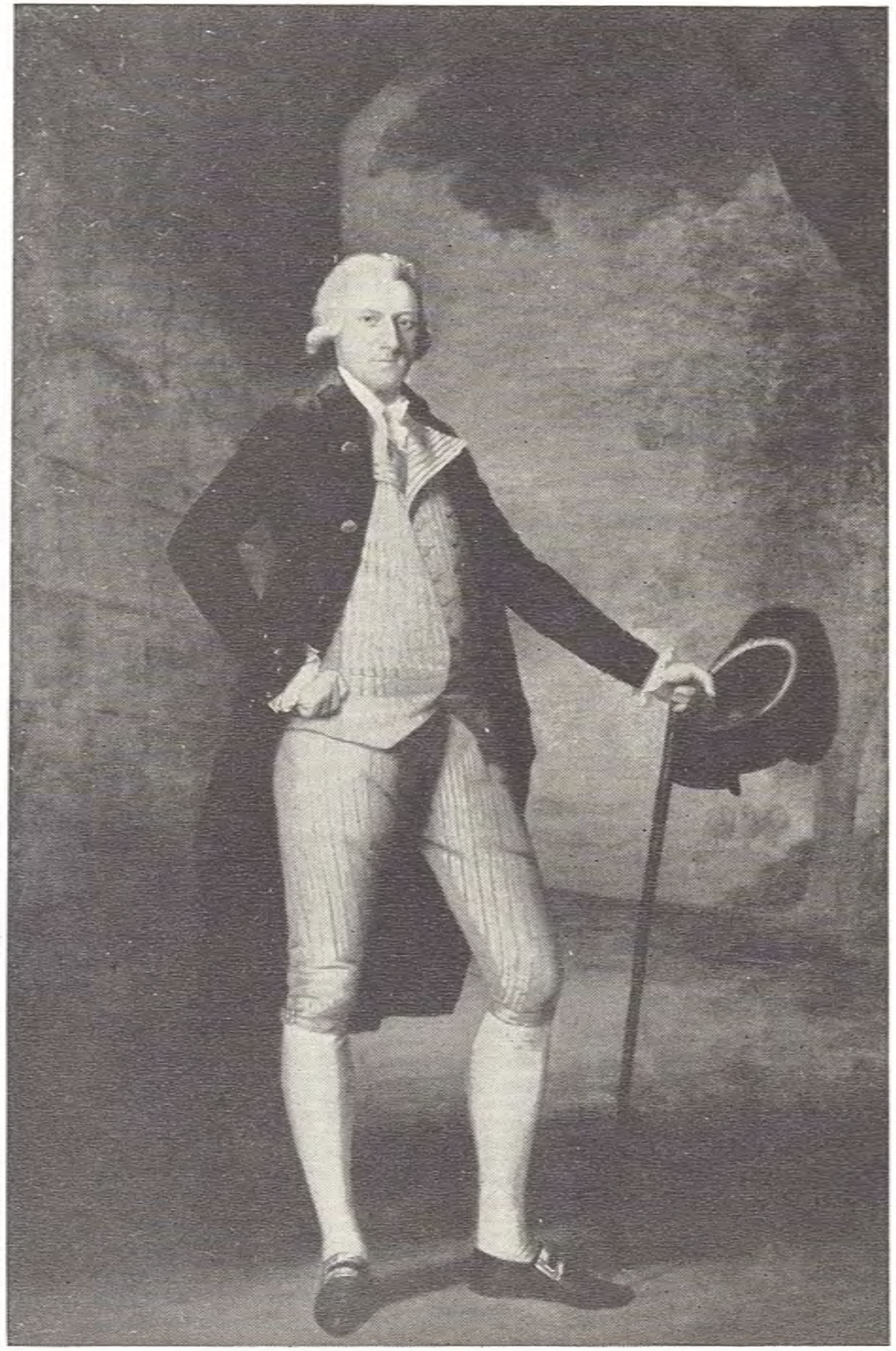


FIG. 1 GENERAL GABRIEL CHRISTIE
Earle (American) 1751-1801 Size: 81½x52½ in.

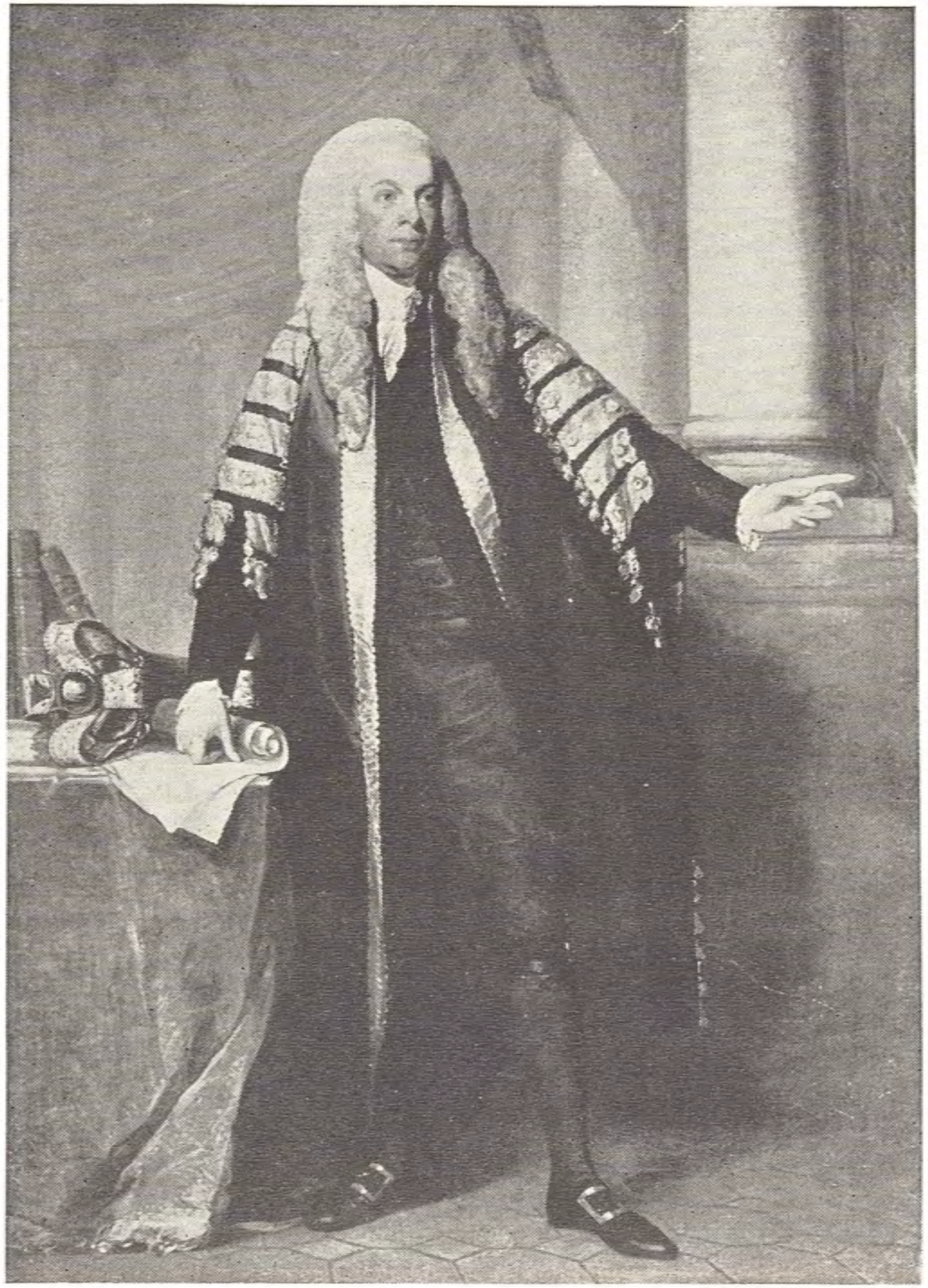
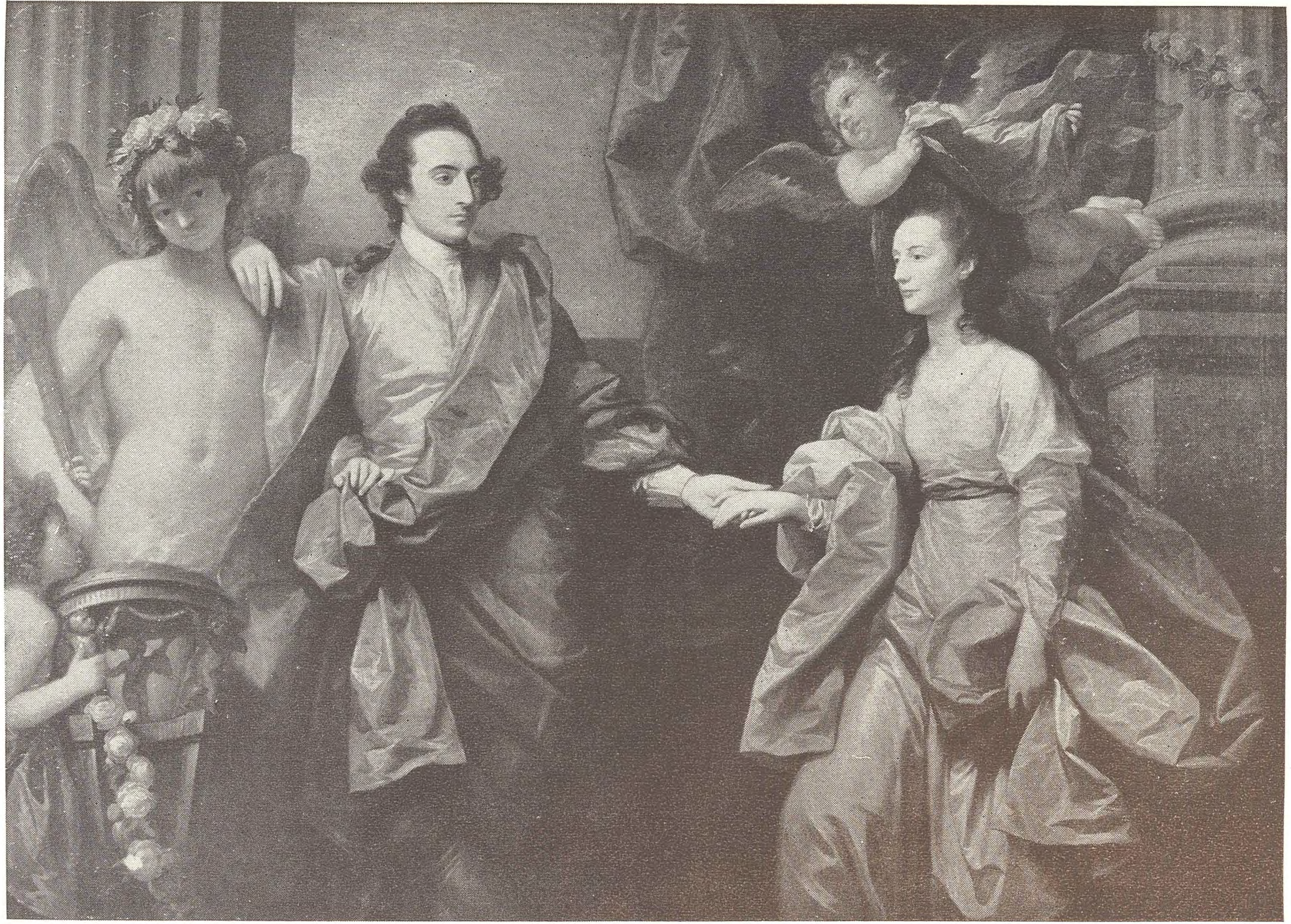


FIG. 2 RIGHT HONORABLE JOHN FOSTER
Stuart (American) 1755-1828 Size: 83½x59⅞ in.



Fɪɢ. 3 MR. AND MRS. JOHN CUSTANCE
West (American) 1738-1820   Size: 69x83 in.

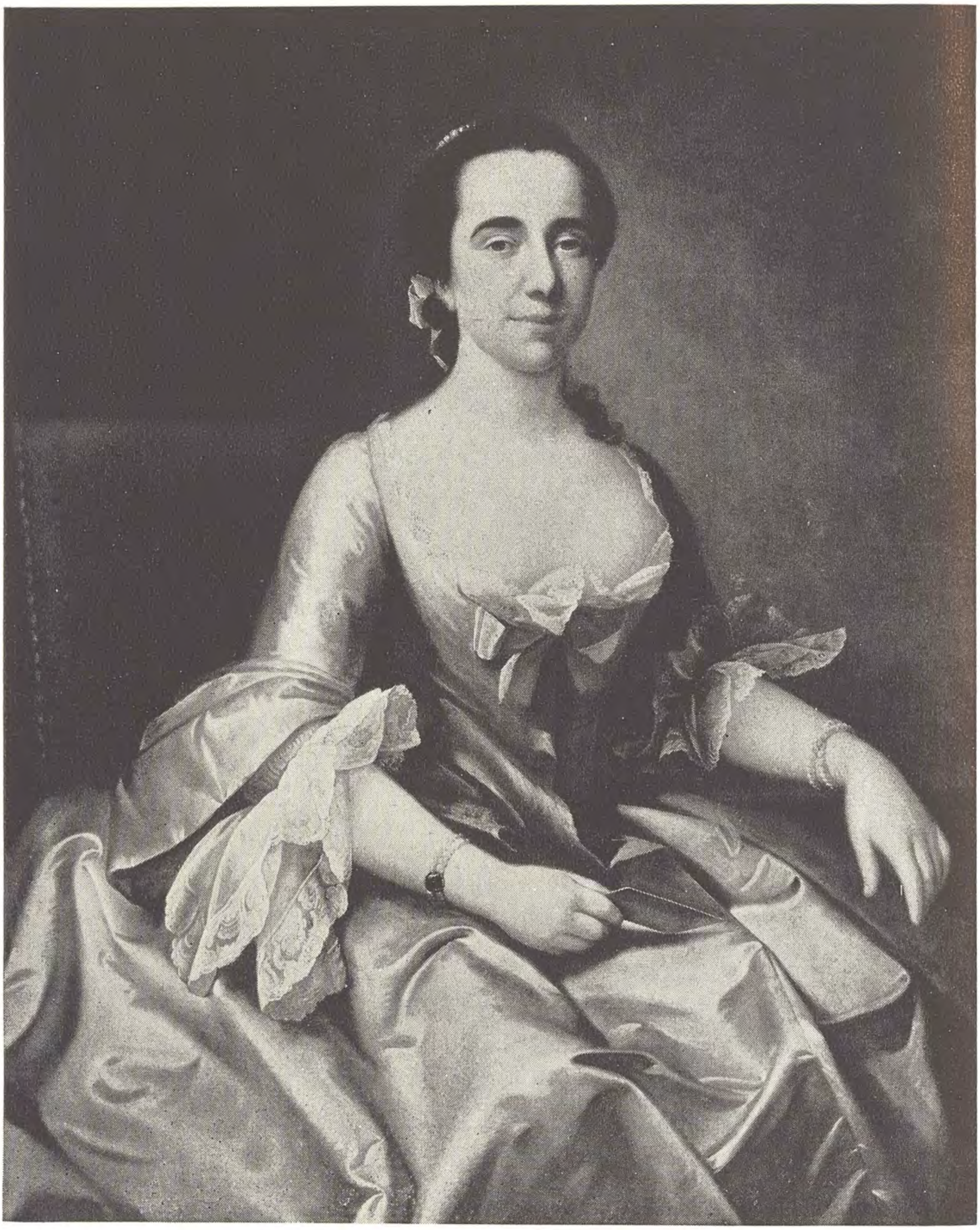


FIG. 4 PORTRAIT OF A LADY
Copley (American) 1738-1815 Size: 41x32¾ in.

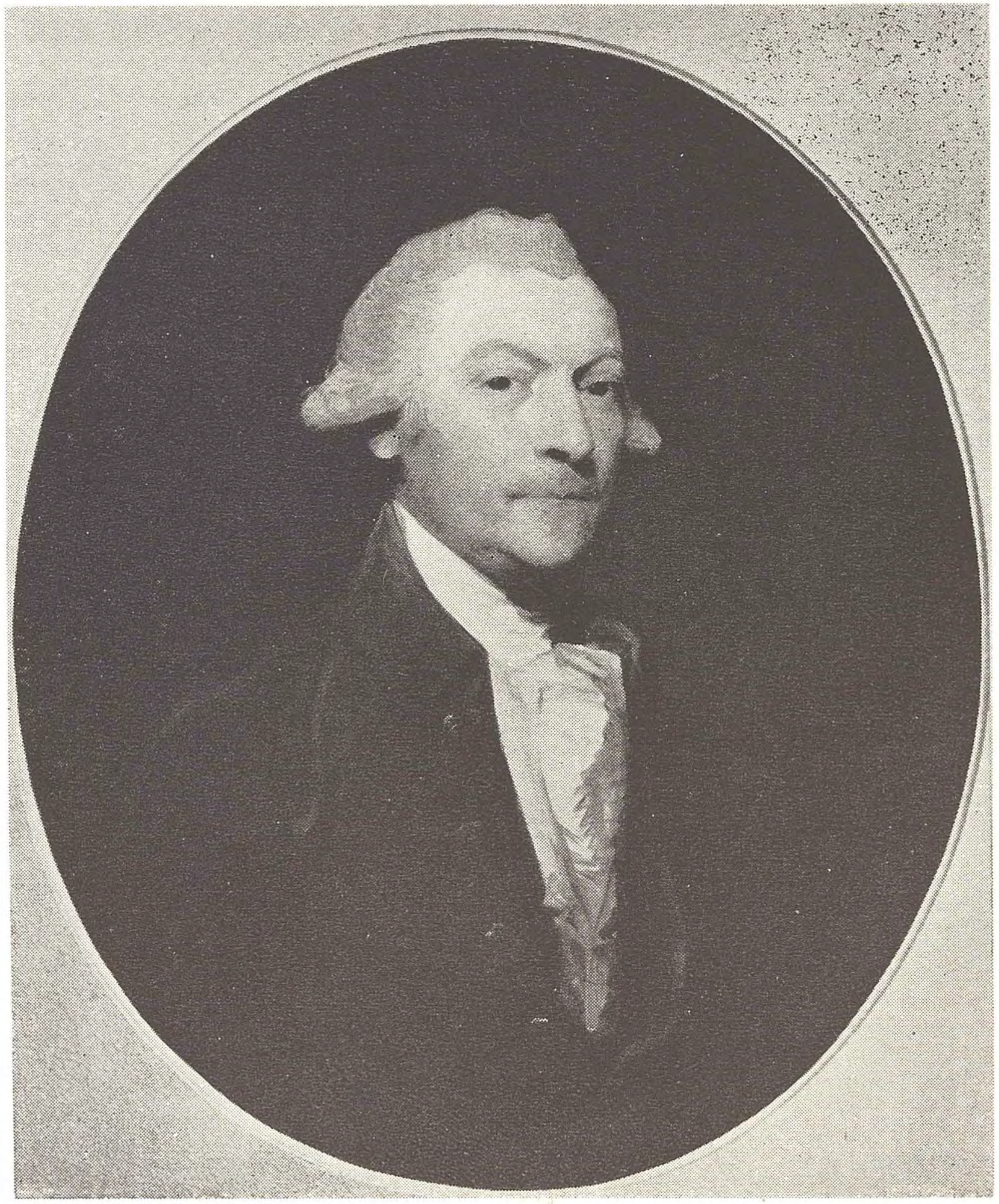


FIG. 5 SIR EDWARD PARKER
Stuart (American) 1755-1828 Size: 30¼x25 in.

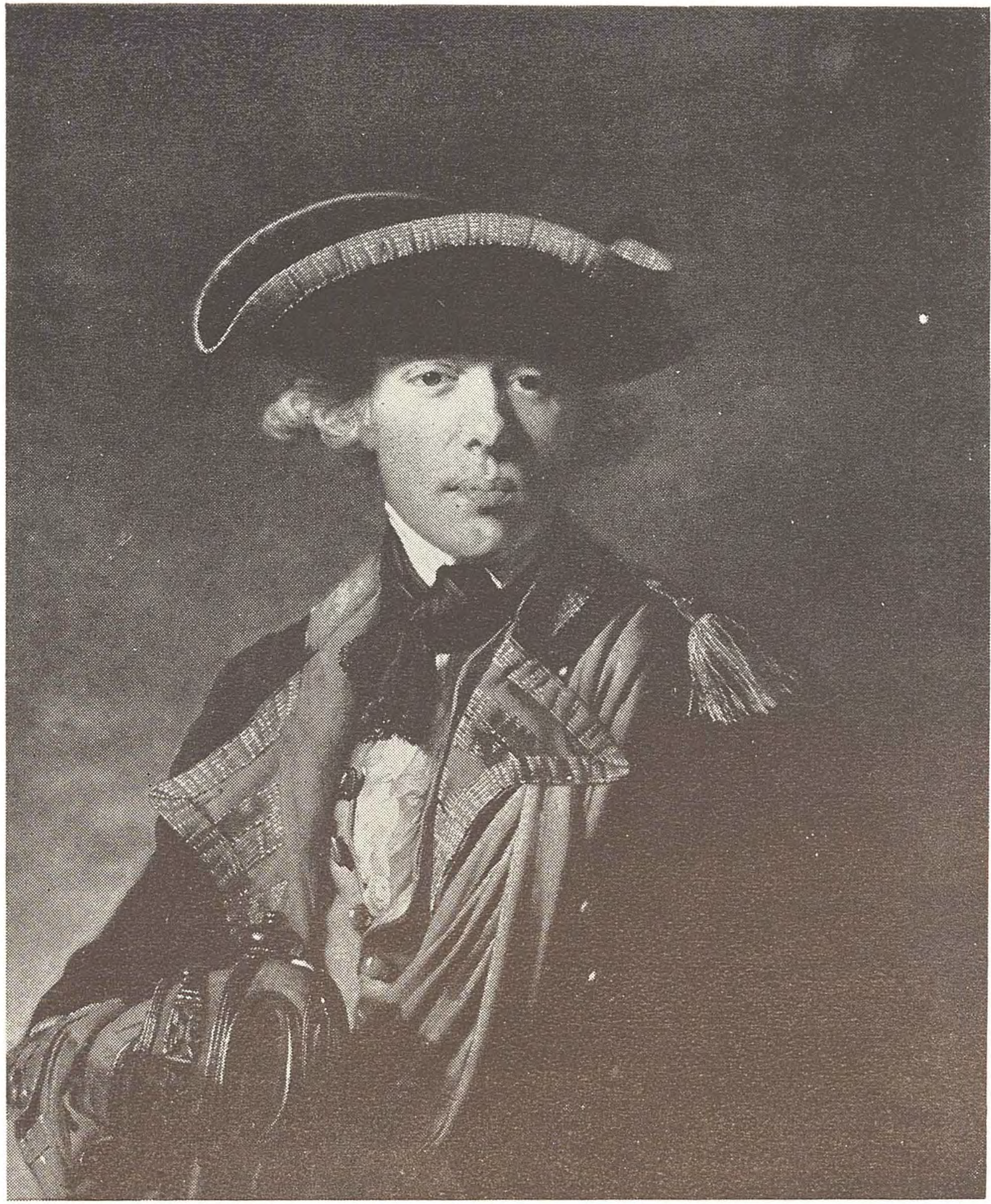


FIG. 6 SIR GEORGE COOKE, BART.
Copley (American) 1737-1815 Size: 30⅜x25¼ in.

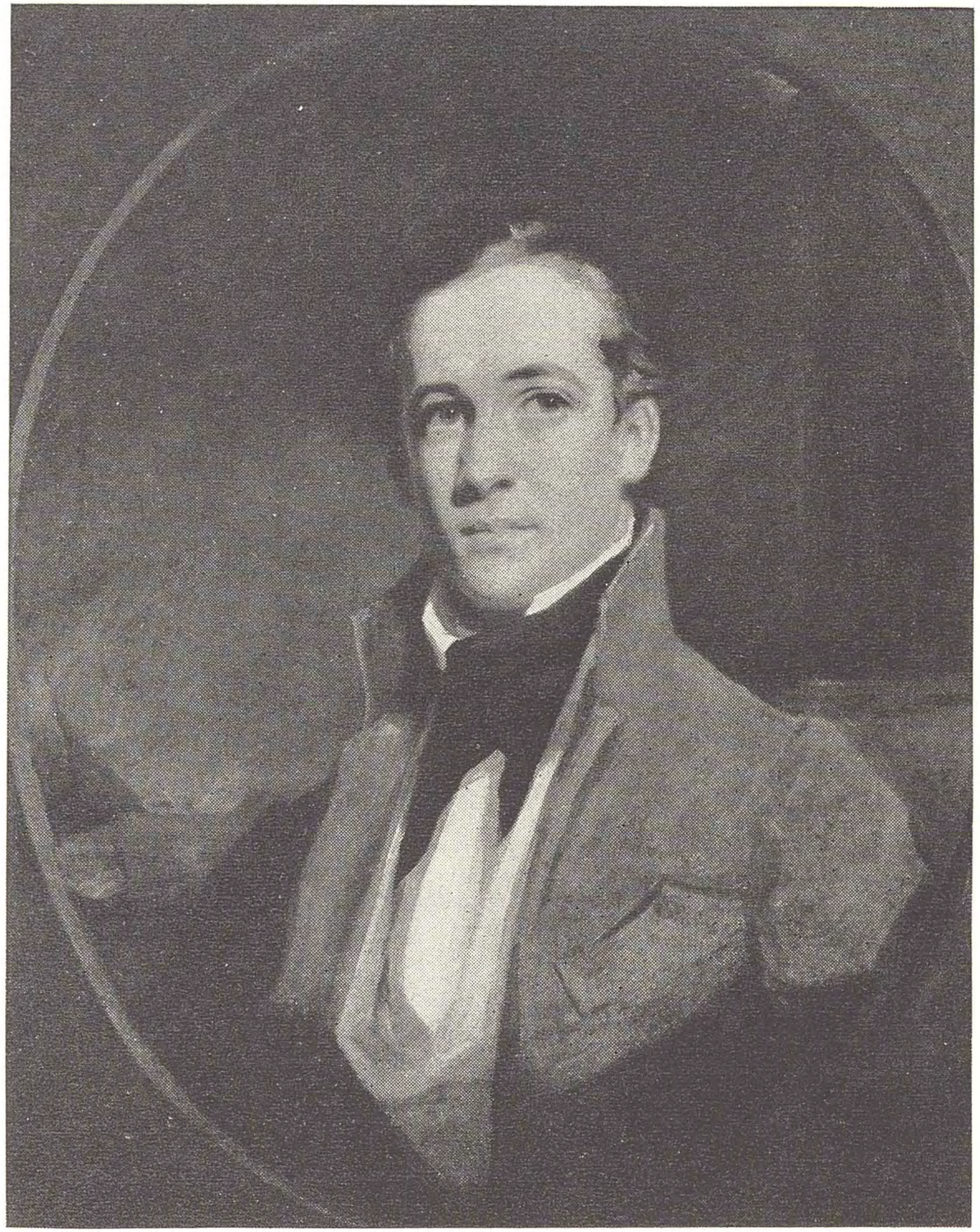


FIG. 7 PORTRAIT OF A MAN
Sully (American) 1783-1872 Size: 30x25¼ in.

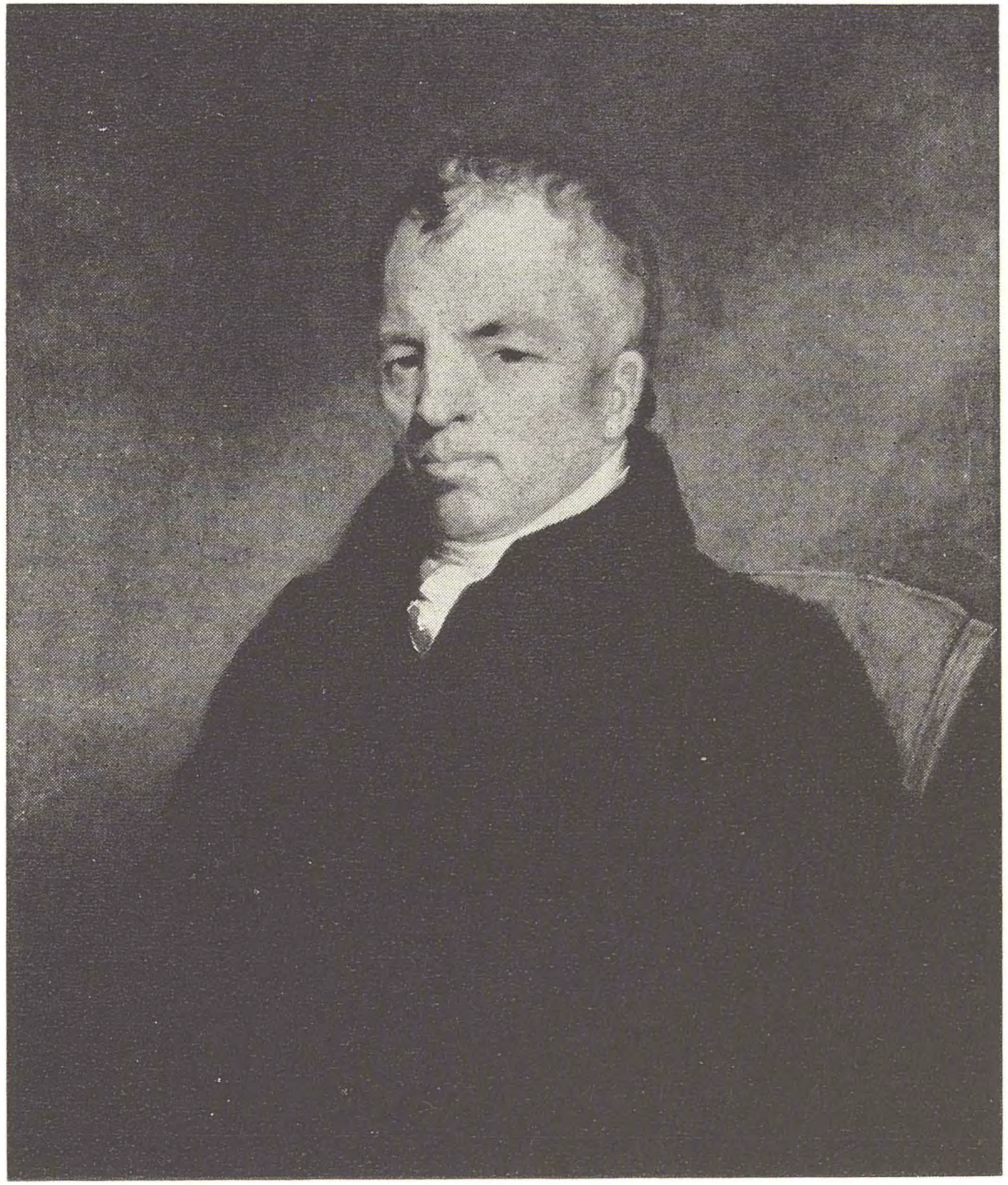


FIG. 8 CHANCELLOR JAMES KENT
Morse (American) 1791-1872 Size: 29x24½ in.

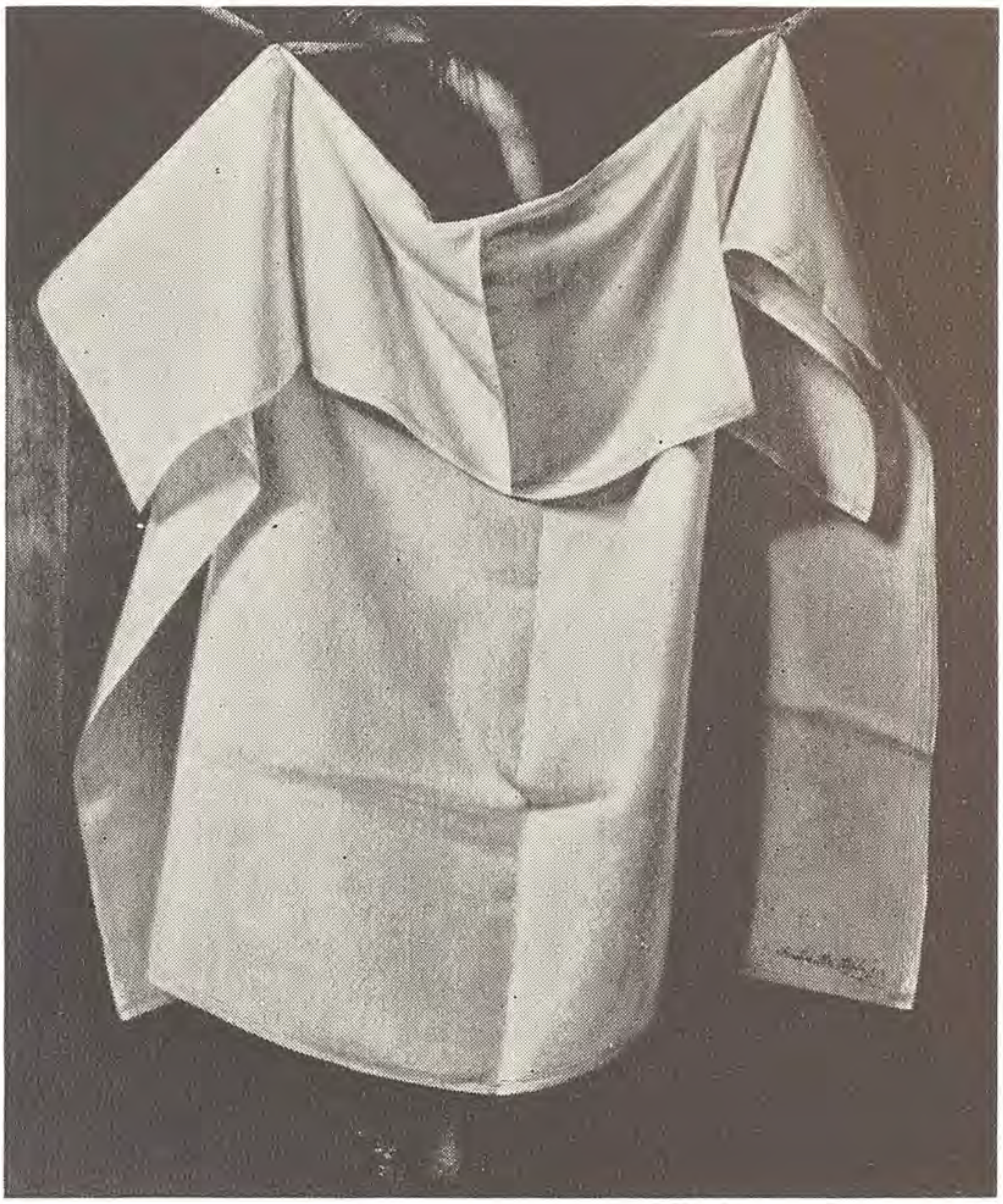


FIG. 9
AFTER THE BATH
Peale, Raphaelle
(American) 1774-1825
Size: 29x24 in.

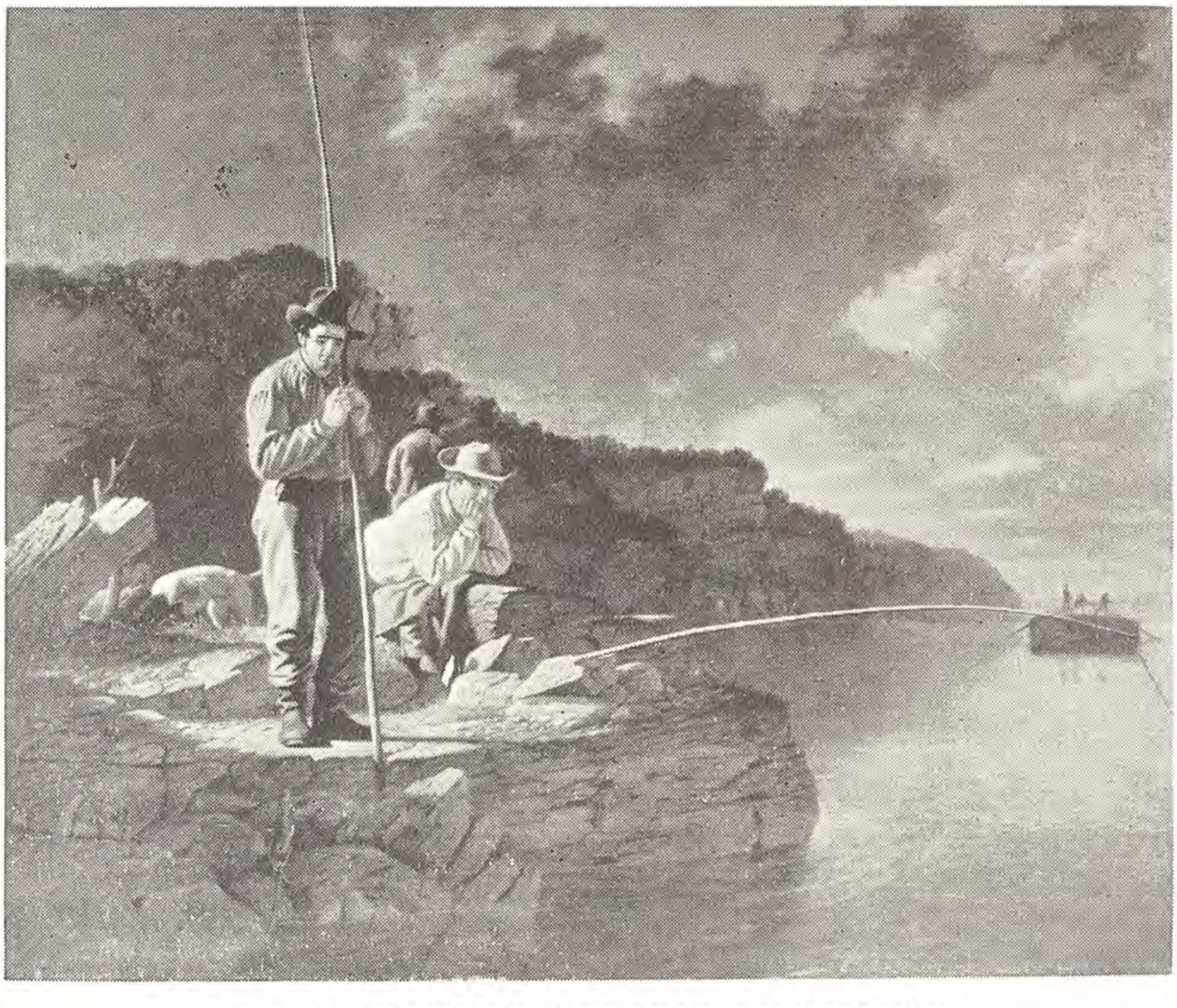


FIG. 10 FISHING ON THE MISSISSIPPI
Bingham (American) 1811-1879 Size: 28¾x36 in.

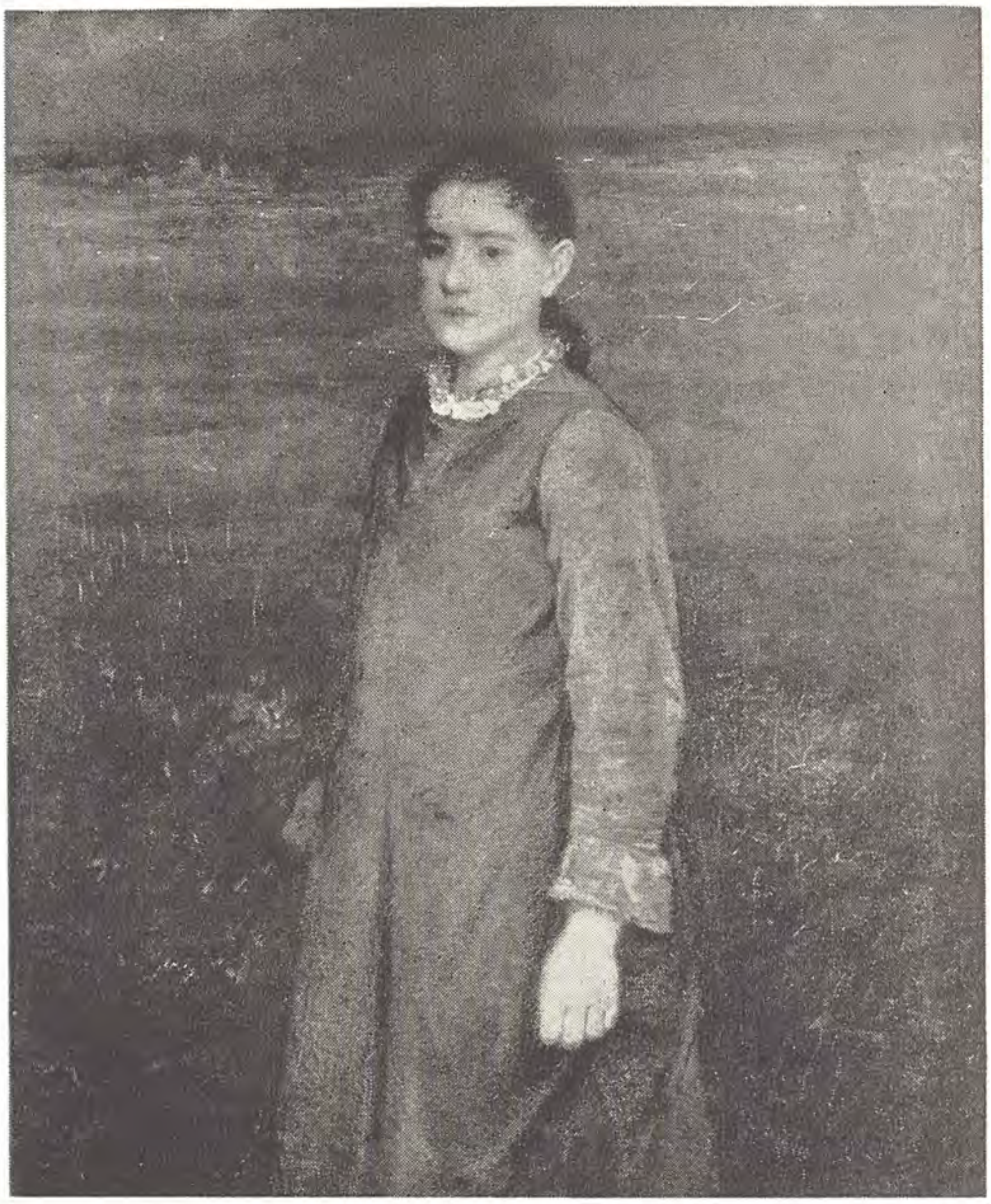


FIG. 11 HANNAH
Fuller (American)
1822-1884
Size: 50x40 in.

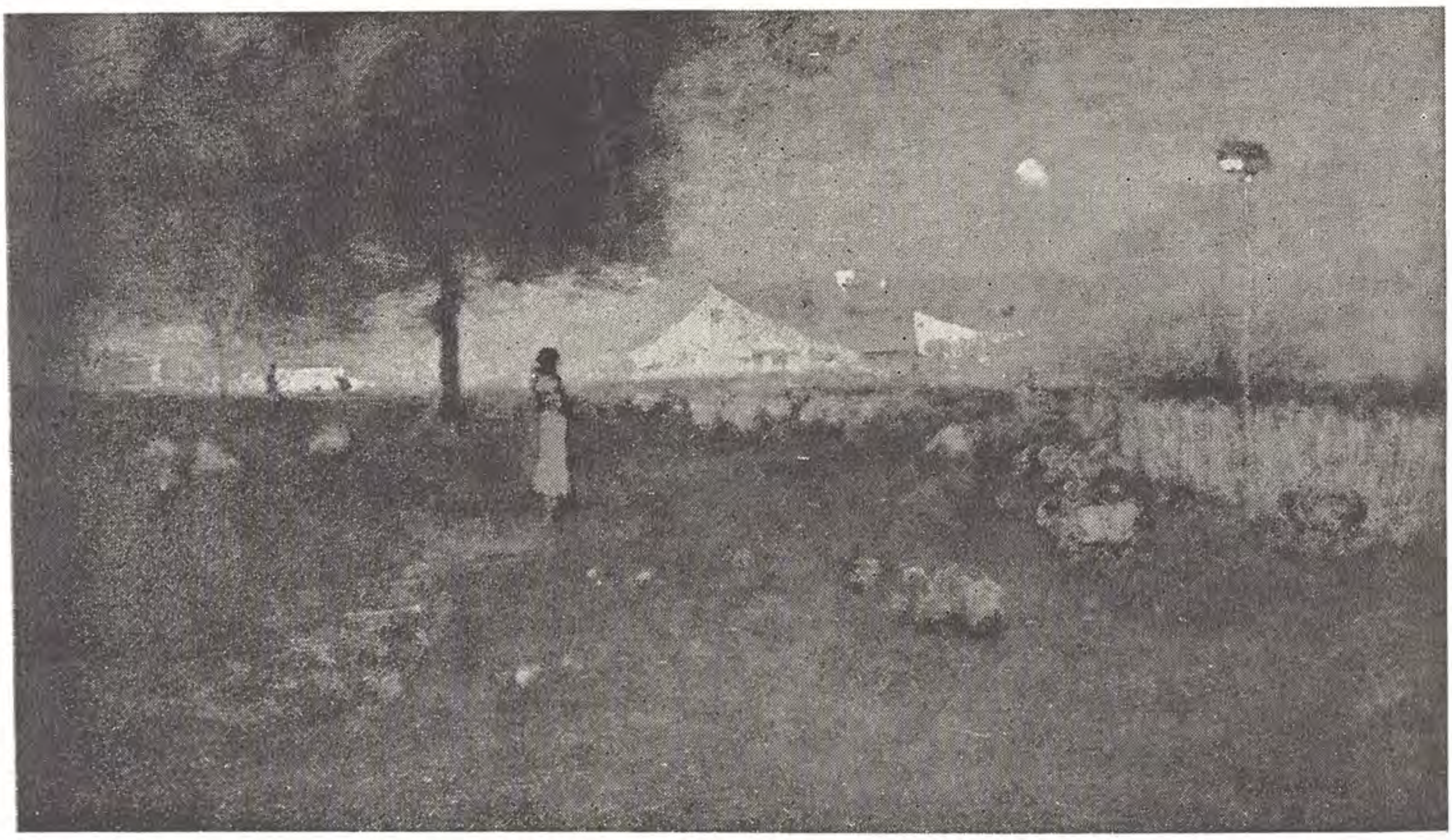


FIG. 12 THE OLD FARM, MONTCLAIR
Inness (American) 1825-1894 Size: 50x30 in.

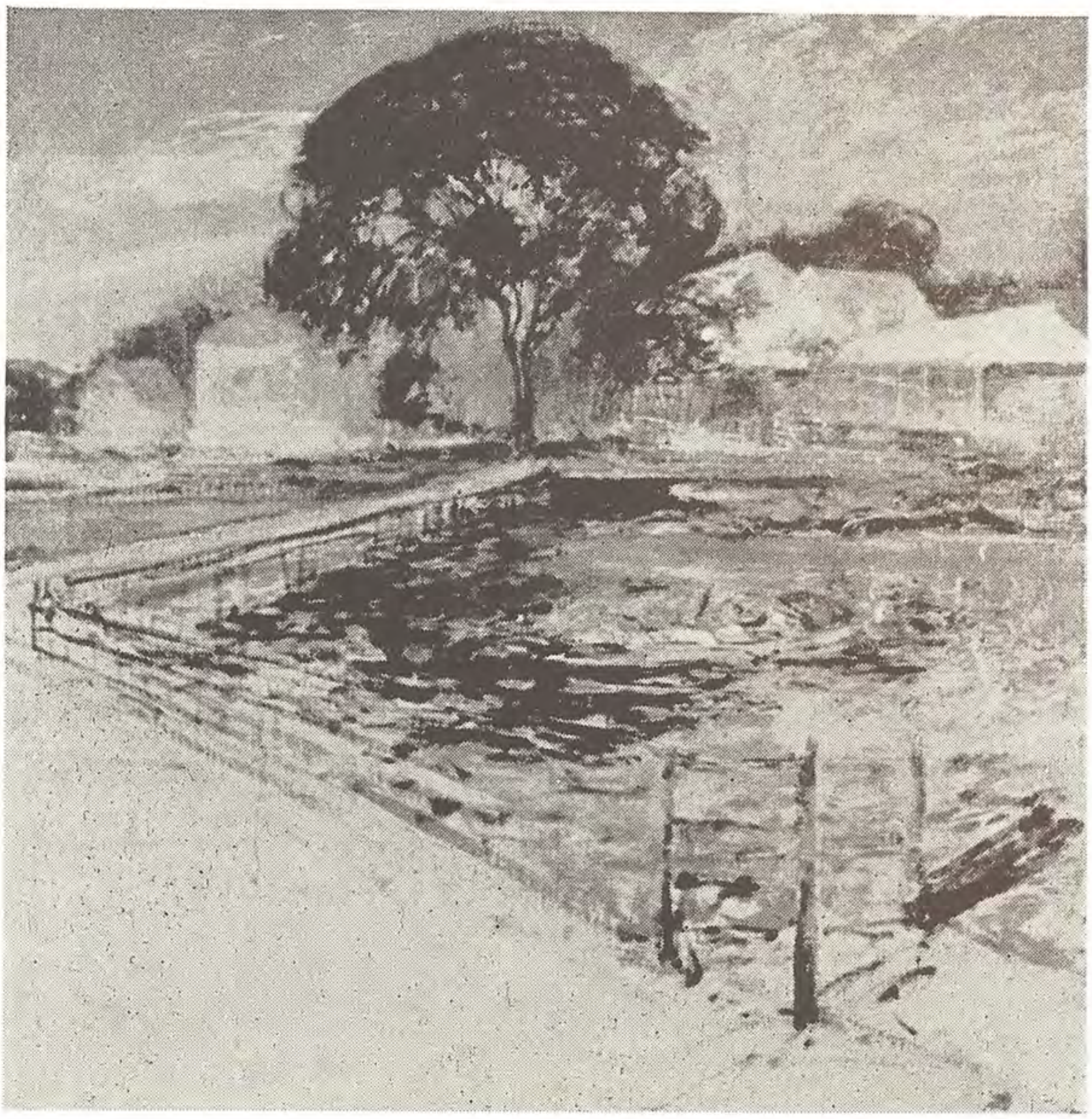


FIG. 13
HARBOR VIEW
HOTEL
Twachtman
(American)
1853-1902
Size:
29½x39½ in.

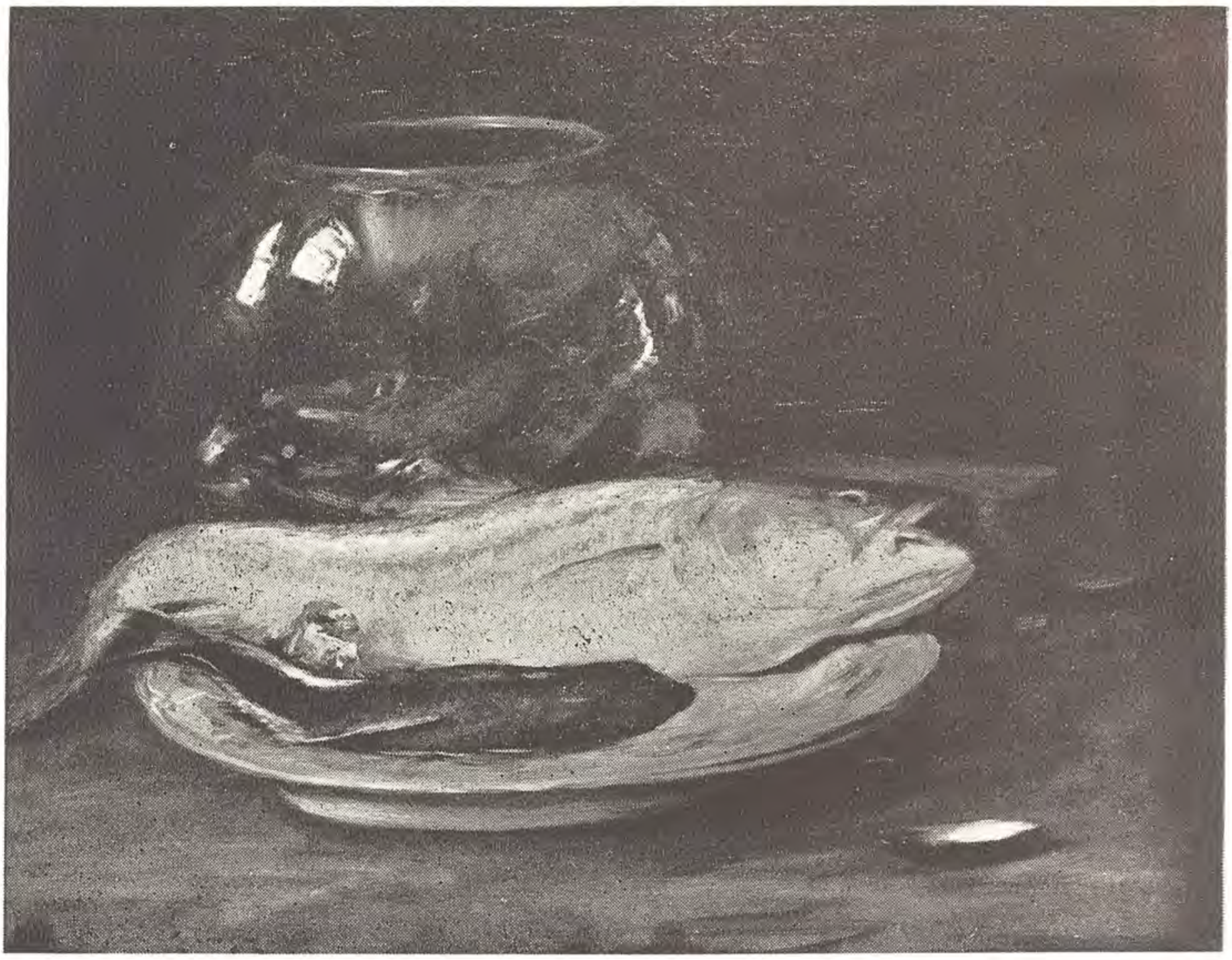


FIG. 14 STILL LIFE
Chase (American) 1849-1916 Size: 28½x35½ in.
Gift of Mr. and Mrs. A. R. Jones

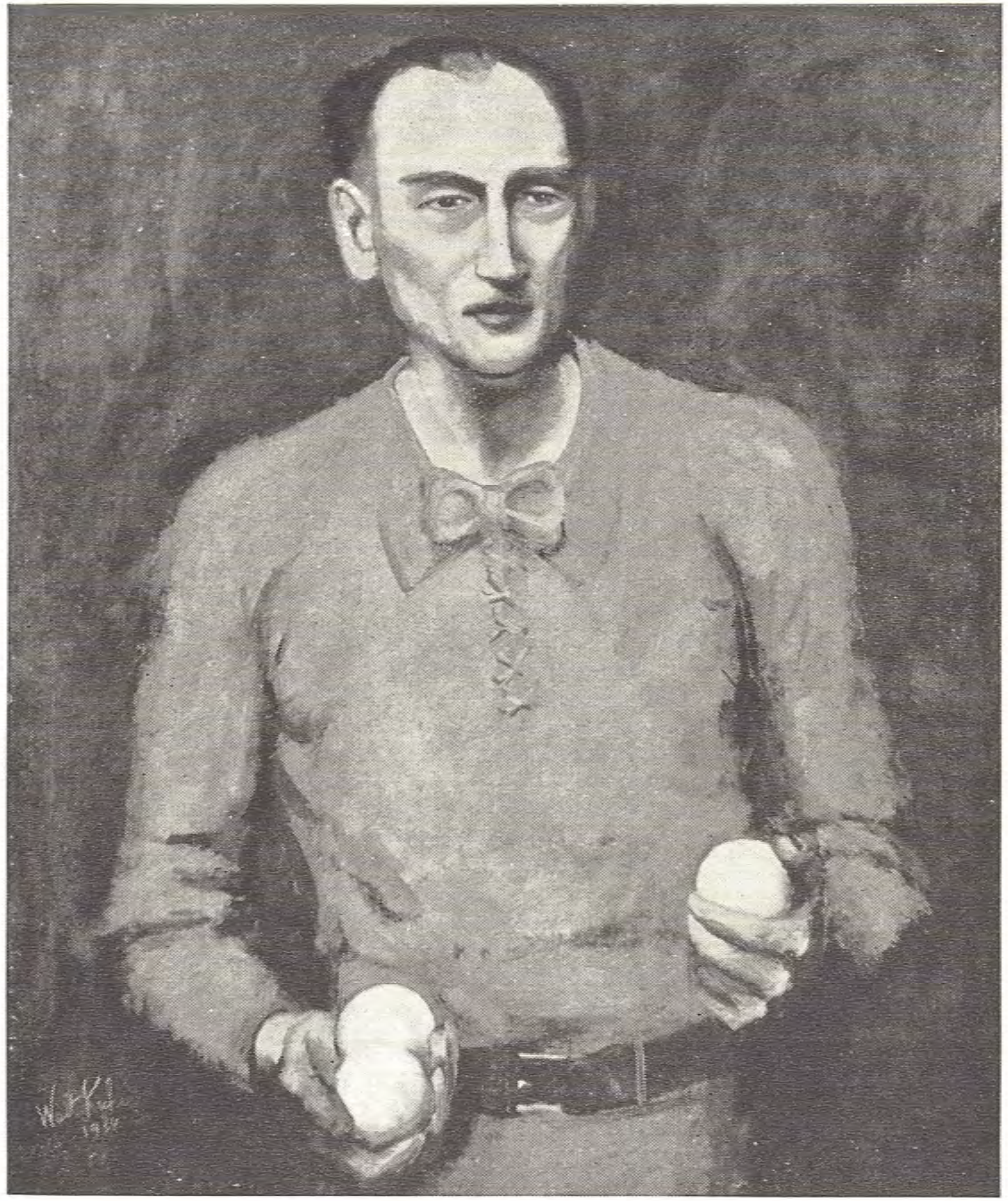


FIG. 15 THE JUGGLER

Kuhn (American) Contemporary Size: 30x25 in.
Gift of the Friends of Art

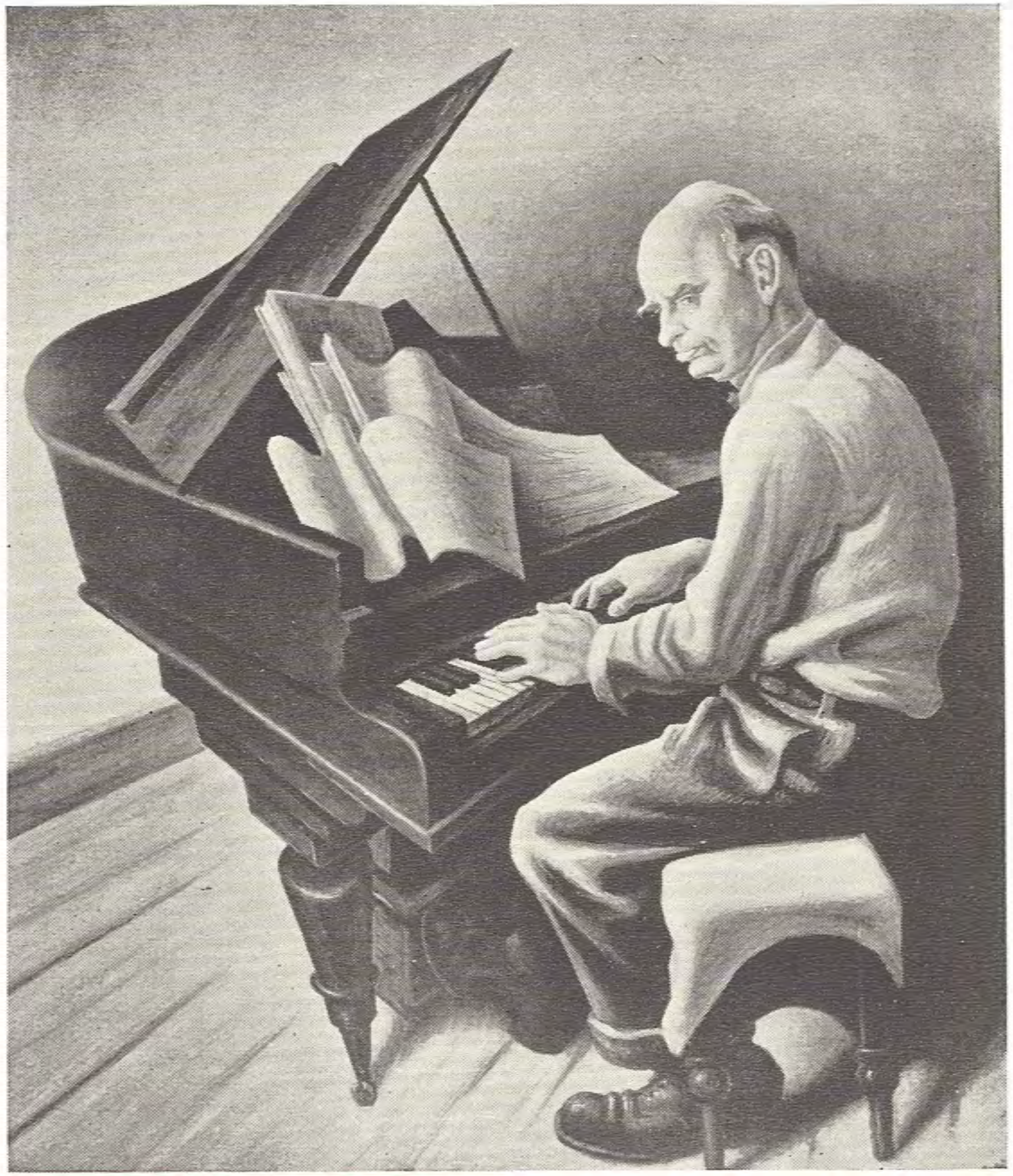


FIG. 16 THE SUN TREADER - PORTRAIT OF CARL RUGGLES

Benton (American) Contemporary Size: 45½x38 in.
Gift of the Friends of Art

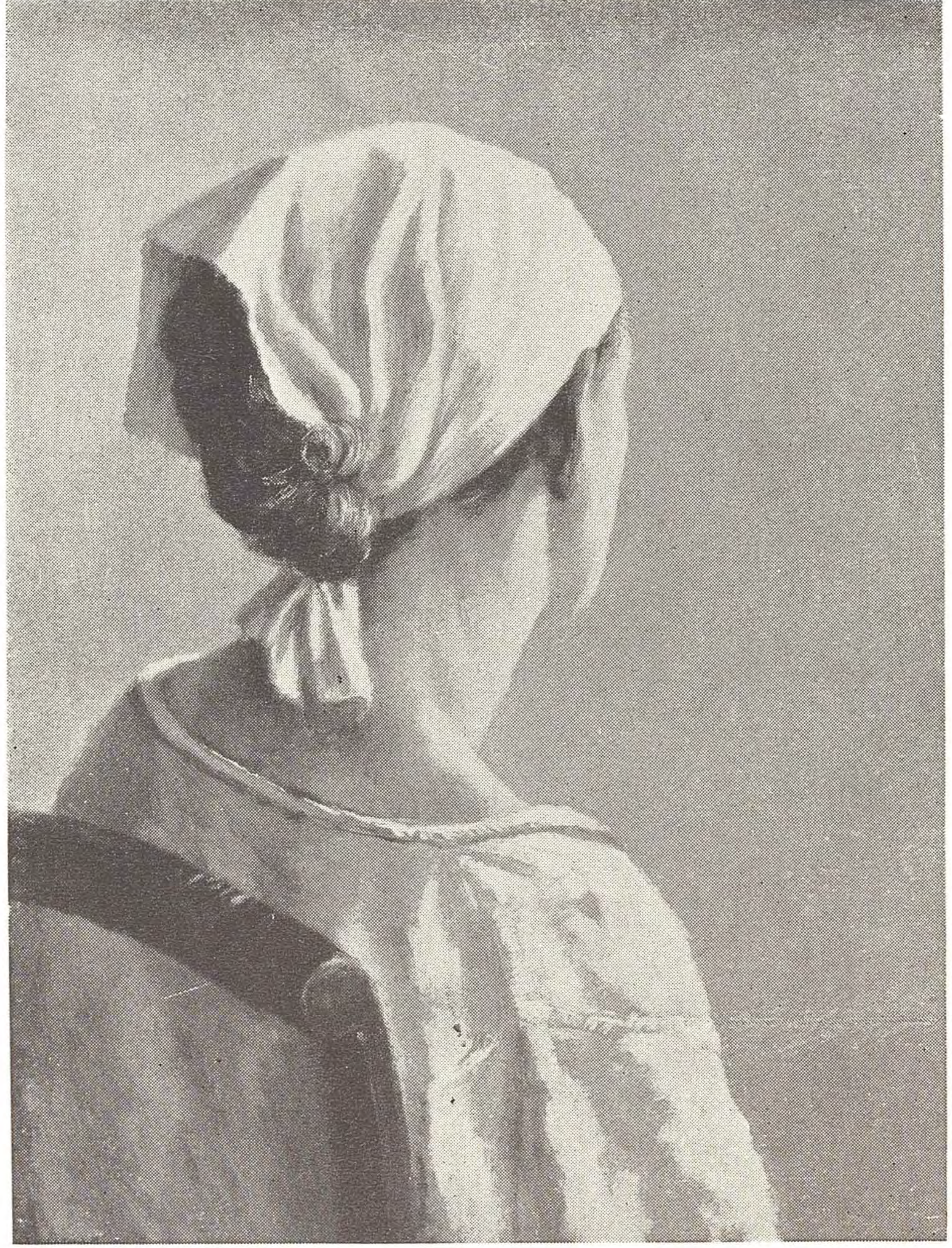


Fig. 17 PORTRAIT HEAD
Brook (American) Contemporary Size: 20x16 in.
Gift of the Friends of Art

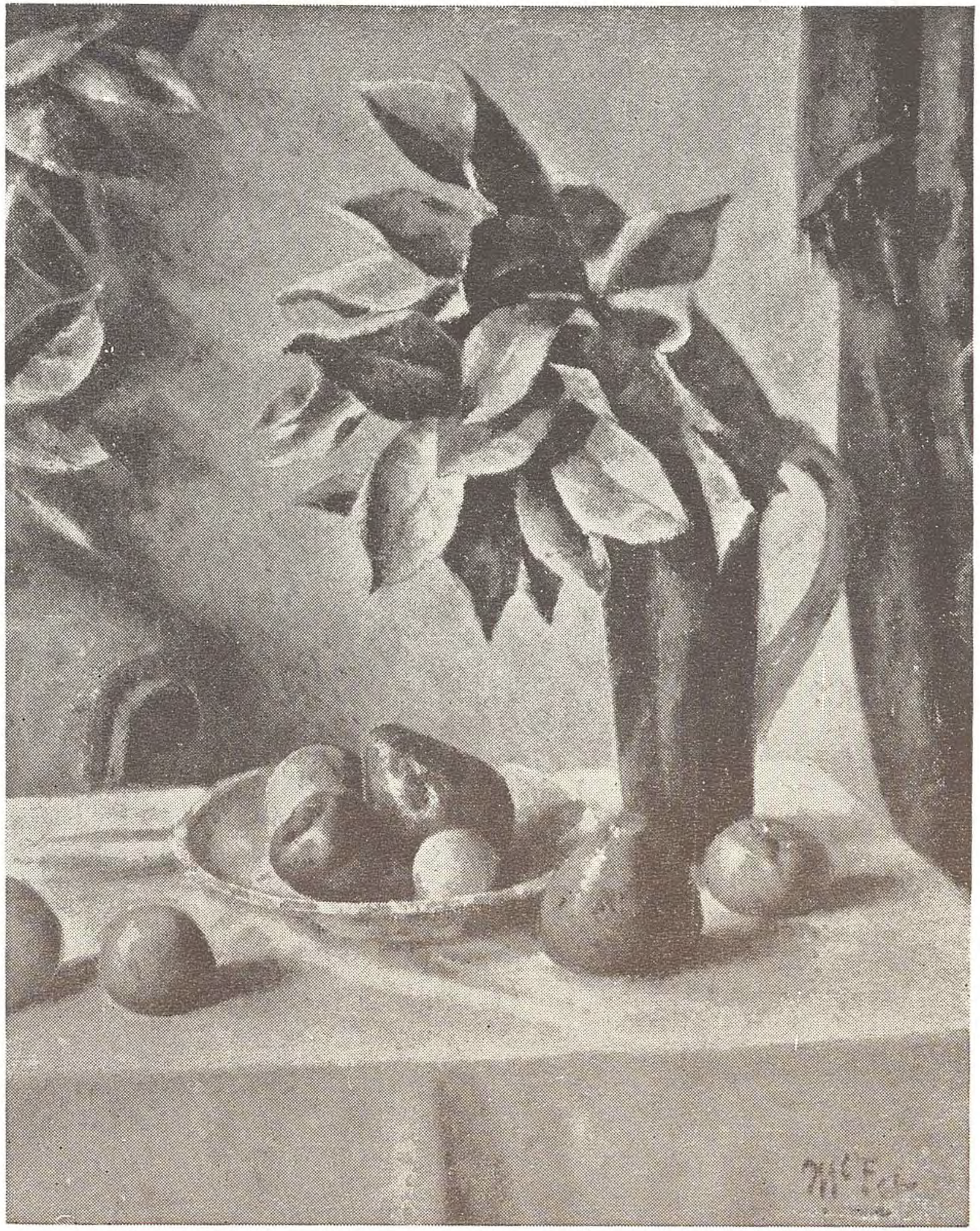


Fig. 18 FRUIT AND LEAVES
McFee (American) Contemporary Size: 30¼x24¼ in.
Gift of the Friends of Art

THE art of a country may be reflected as surely by its manner of living as by its schools of painting. In the evolution of a native art, the decoration of utilitarian objects is the first manifestation. In studying these American Rooms, however, we are not studying the early art of a primitive people native to the land, but that of an immigrant people with a background of centuries of art and literature. It must be kept in mind that the early settlers and their followers brought with them to this country the memory of English, Dutch, French, and Spanish homes of varying degrees of wealth and culture. Traces of the styles of all these countries may be found in the furnishings of the various rooms, but adapted to an American background. These five rooms illustrate not only the development of American architecture, but the changing background of American life from the early Colonial period of settlement, through the full Colonial Georgian with its strong English flavor, to the Federal Period of the new Republic when friendship with France brought an increased influence of the Empire.

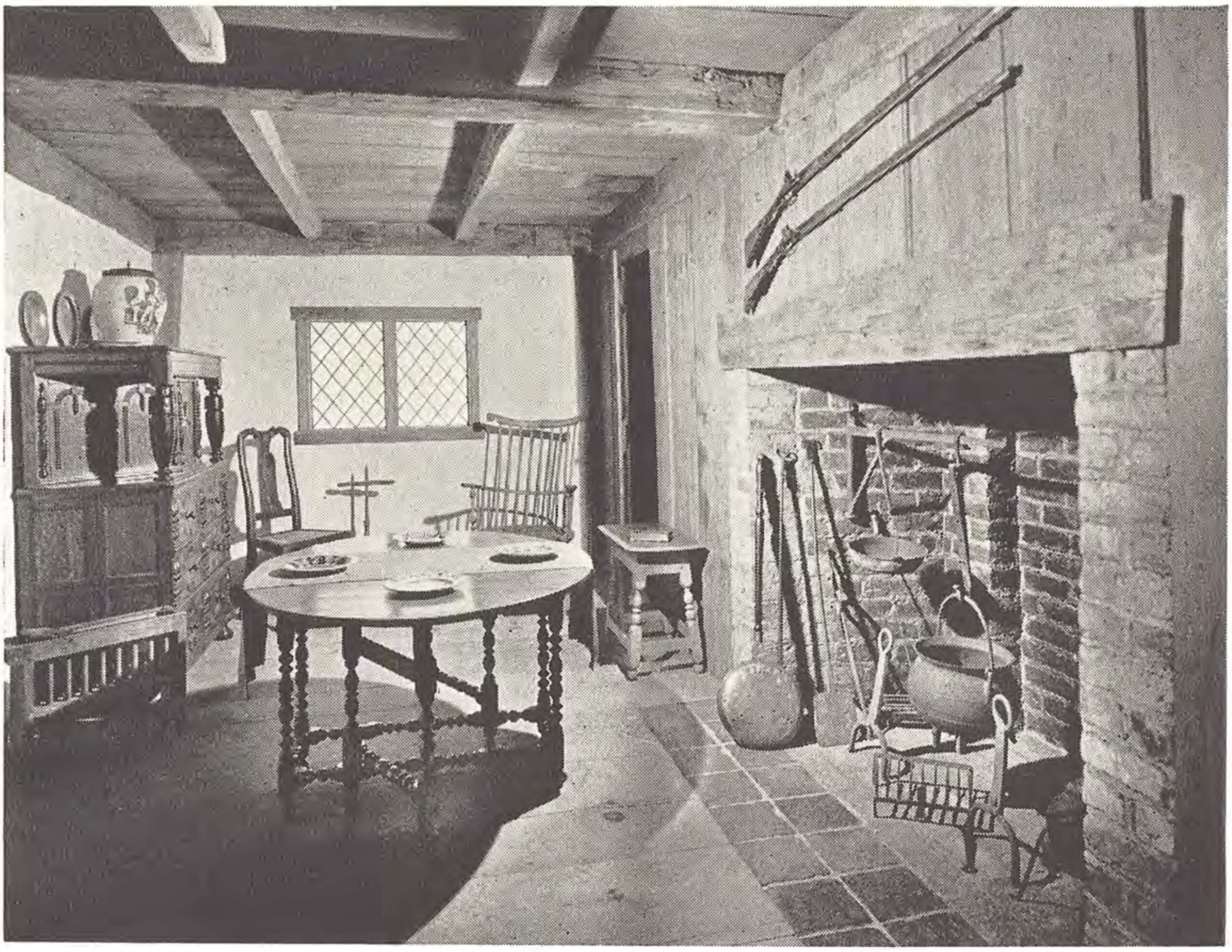


FIG. 1 KEEPING ROOM
Late 17th Century, from a house in Deerfield, New Hampshire

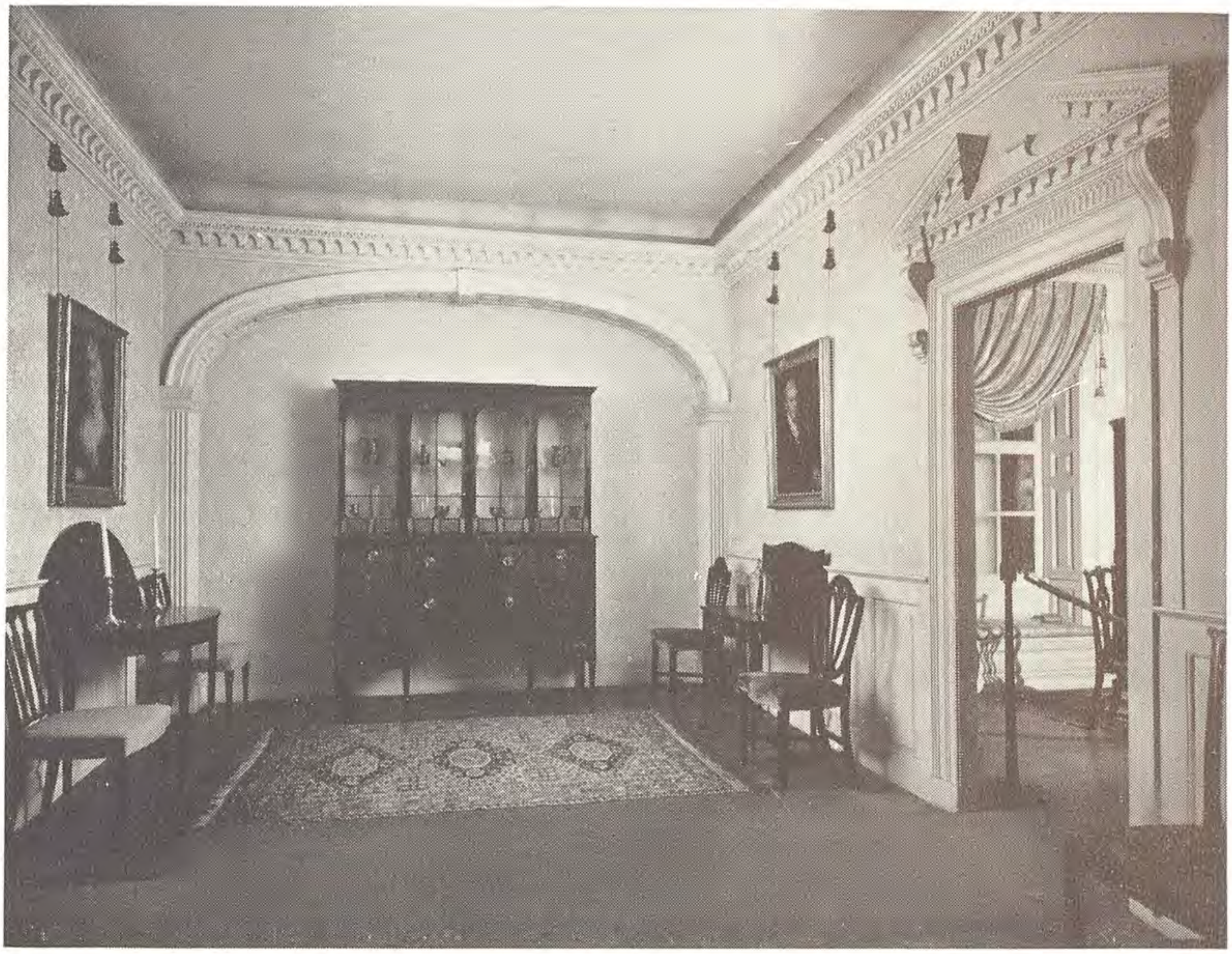


FIG. 2 ENTRANCE HALL FROM THE BROCKENBROUGH HOUSE
1743, Port Royal, Virginia

The earliest room is the New England kitchen or keeping room from Deerfield, New Hampshire, dating from the end of the 17th century. The feather-edge panelling, the great fireplace, the heavy summer beam, girders, and gunstock studding are all typical of this period. The wide pine floor and ceiling boards are original and the leaded window is a copy from the Browne house of Watertown, Massachusetts. The fine court-cupboard of Jacobean influence, the oval gate-leg table, the comb-back Windsor chair, and the maple Queen Anne chairs are outstanding items of furniture.

The entrance hall comes from a house in Port Royal, Virginia, built for the Brockenbrough family in 1743. The beautifully proportioned broken pediments over the doors, the fine details of the mouldings and cornice, and the sweeping arch are typical of tide-water Virginia architecture of the period. The block-front chest-on-chest once belonged to the John Quincy Adams family; the fine grandfather clock bears the label of Simon Willard; and the Chippendale chair has its original needlepoint seat. In the Sheraton secretary-bookcase is a selection of early American glass.

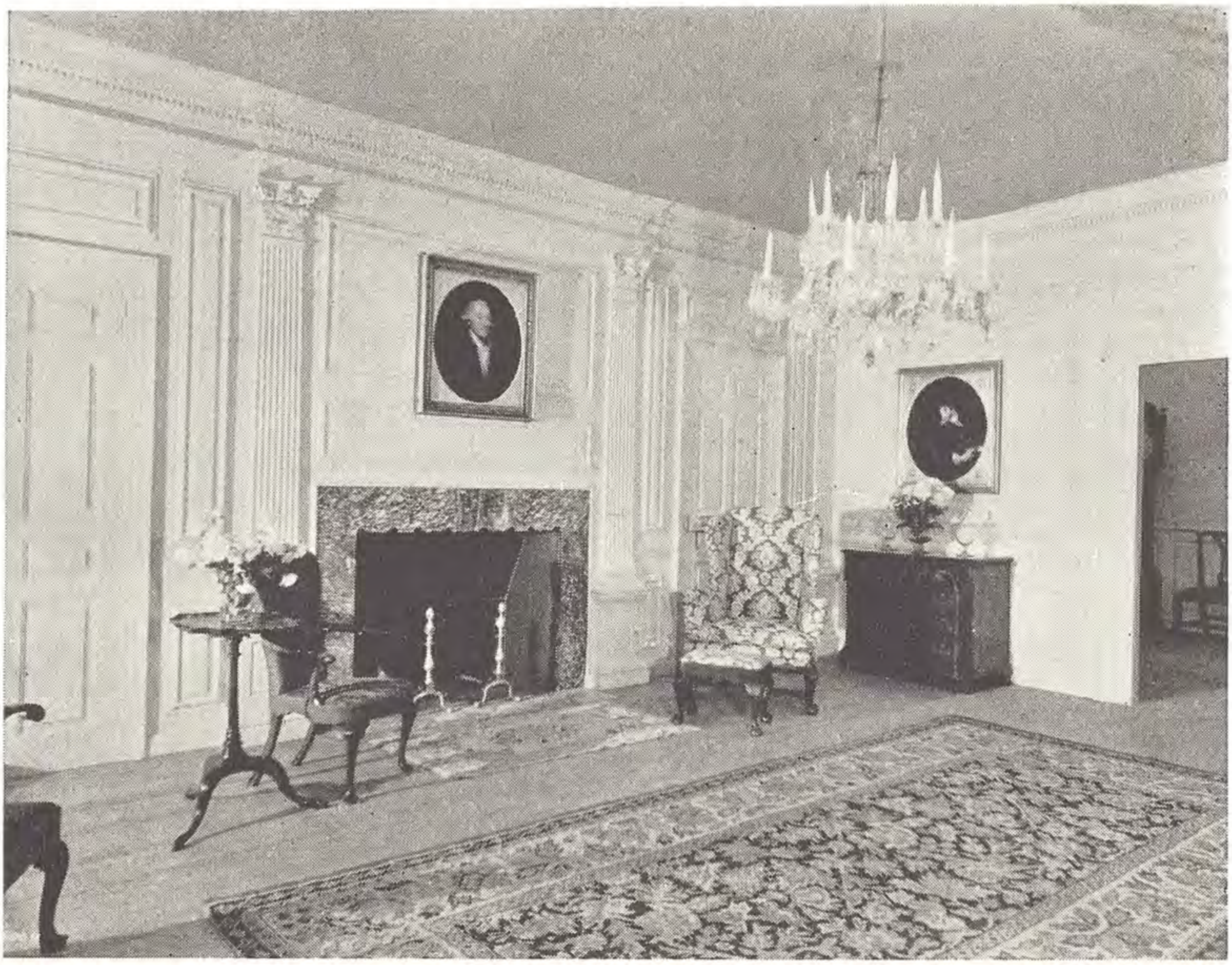


FIG. 3 DRAWING ROOM FROM "THE LINDENS"
1754, Danvers, Massachusetts

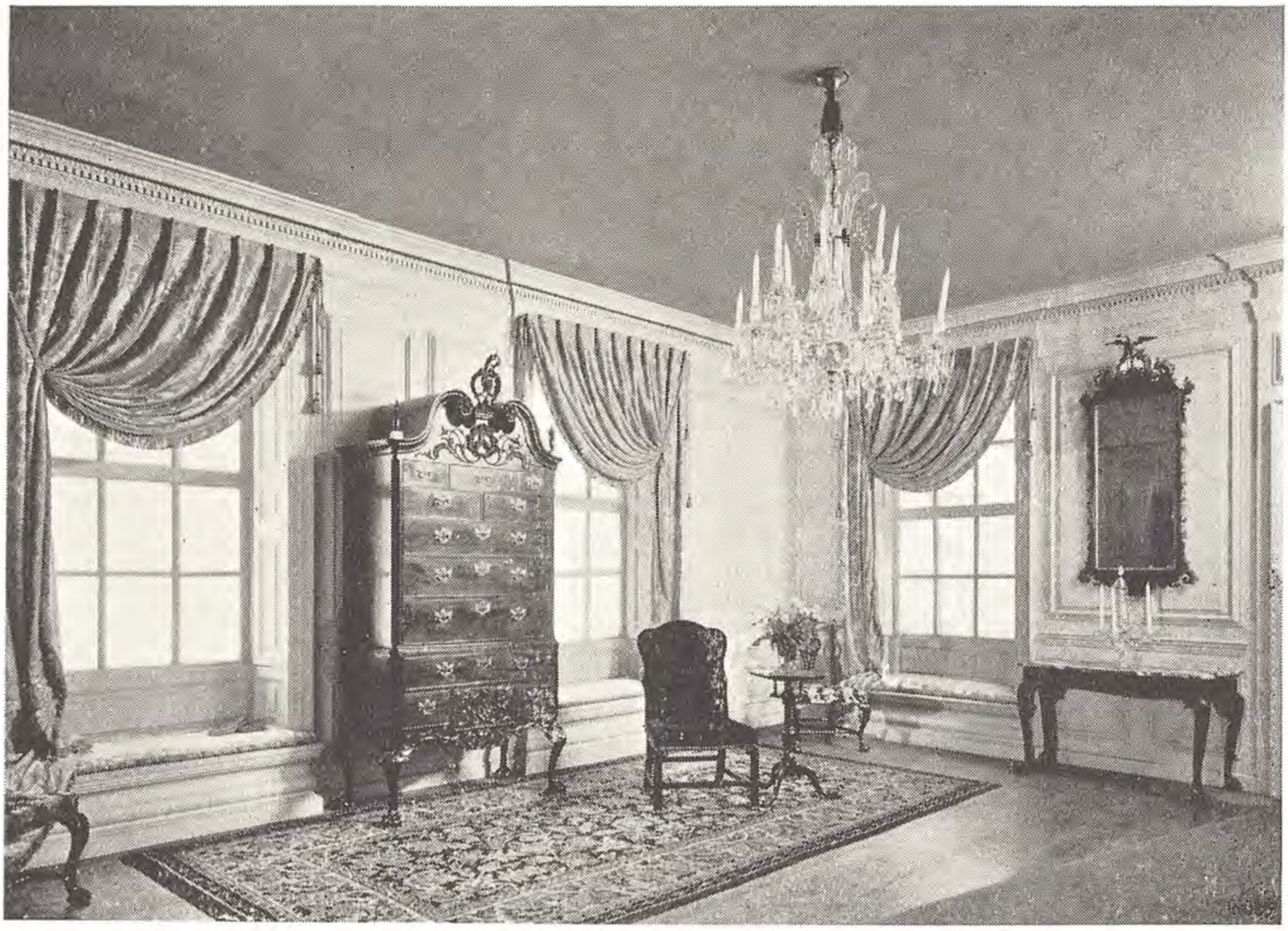


FIG. 4 DRAWING ROOM FROM "THE LINDENS"
(South Wall)

The drawing room comes from "The Lindens" at Danvers, Massachusetts, built in 1754 for the Hooper family of Marblehead and later the residence of General Gage. With its beautiful proportions and fine detail of moulding and carving, it is representative of the best American Georgian architecture. The furniture is for the most part in the Chippendale style and of especial interest are the Philadelphia highboy, the rare marble topped console table, the matching wing and side chairs from Salem, and the Marlborough type chair. The draperies are of French lampas of the 18th century, while the rug is a Spanish product made for the English and Colonial market.

The bedroom comes from a house built about 1770 near Jacksonboro, South Carolina, one-time provisional capitol of the state. It is believed to be one of the residences built by Isaac Hayne, the Revolutionary hero who was captured by the British and hanged before the Old Exchange Building in Charleston in 1781. It is typical of the restrained, simple, colonial Georgian architecture found in the Carolinas, and the reeded door and window mouldings are somewhat unusual for this section. The four-poster McIntyre bed, the McIntyre worktable, and the serpentine front chest are outstanding among the pieces of furniture. The window curtains are of hand-embroidered India mull and the bedspread is of French Toile de Jouy of Napoleonic design, both of the early 19th century.

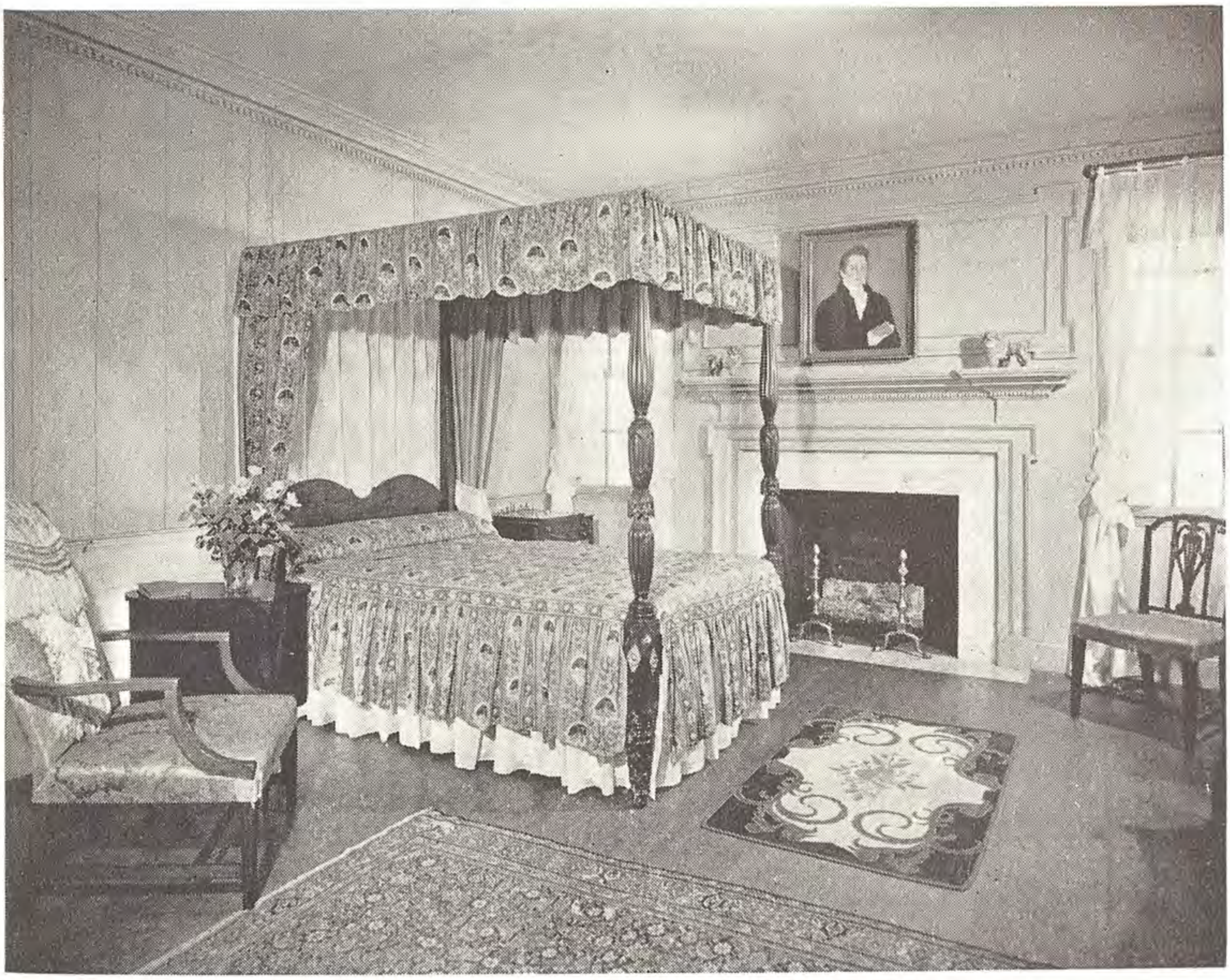


FIG. 5 BEDROOM
1760-1770, from a house in Jacksonboro, South Carolina

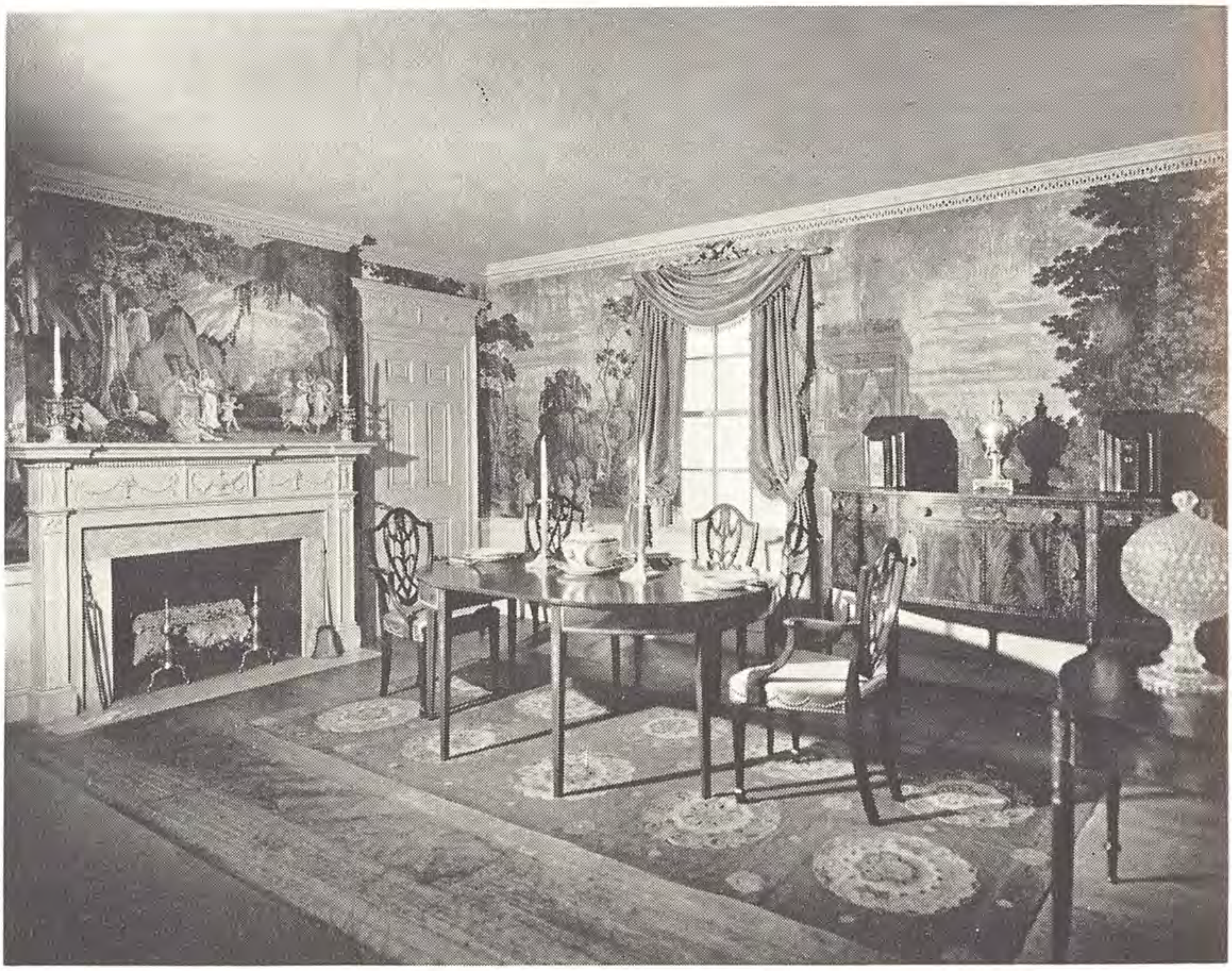


FIG. 6 DINING ROOM
1795-1800, from a house in Salem, Massachusetts

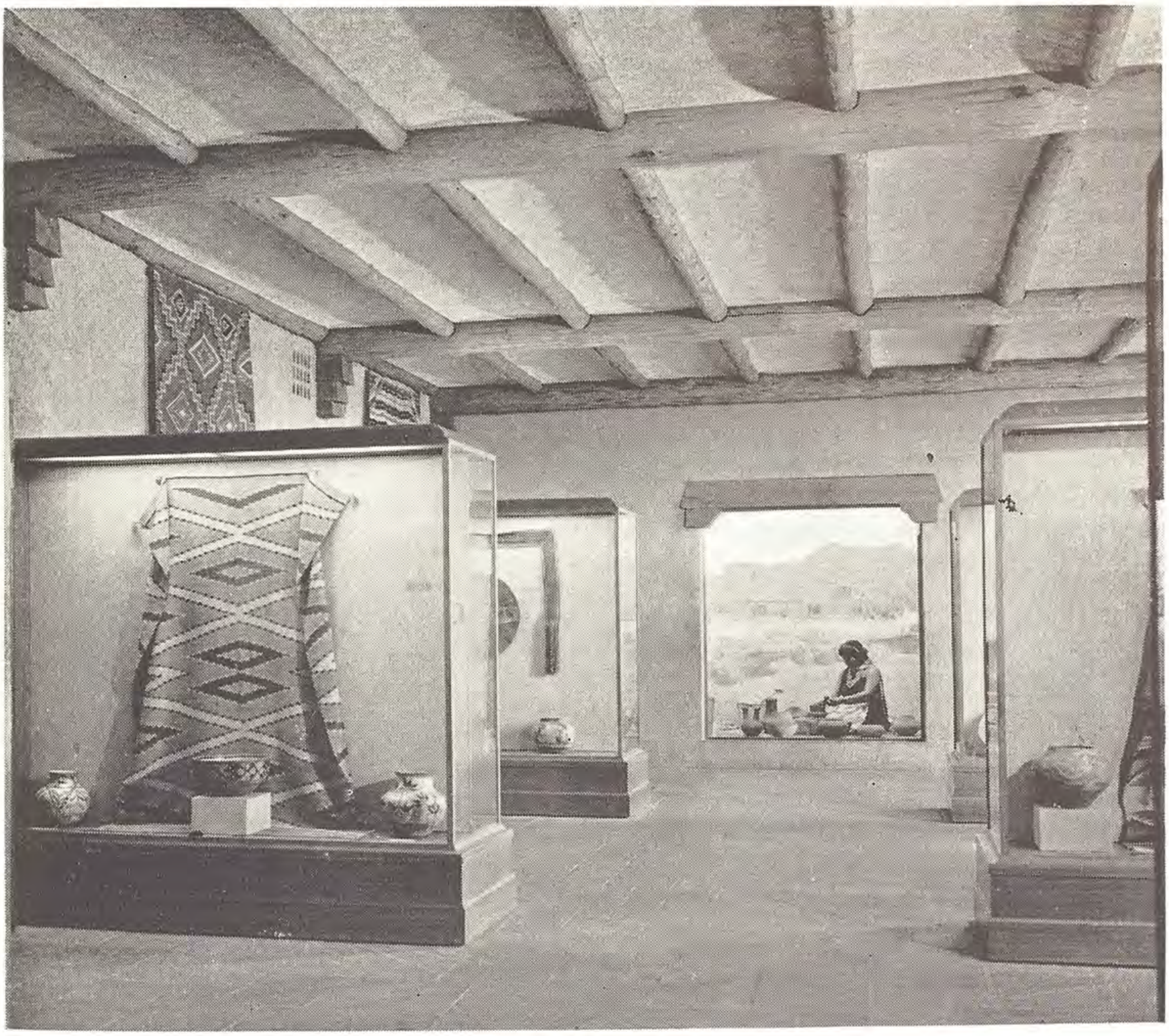
The dining room is of an architecture closely associated with Samuel McIntyre and comes from one of the fine late 18th century houses of Salem, Massachusetts, which were razed a few years ago to make way for a new postoffice. The moulded ornamentation of mantle and overdoors is of the classical inspiration introduced by the Adam Brothers, of which McIntyre was the chief exponent in this country. The wallpaper is French, a design entitled "The Voyages of Antenor," from the hand of the famous Joseph Dufour. It is hand printed from some 2100 blocks and dates about 1827. The sideboard with its beautifully matched veneer is of the Sheraton style, as is the side table, the latter also a McIntyre piece. The beautifully proportioned Hepplewhite type chairs were made in New York state, possibly in the early Albany workshop of Duncan Phyfe. Both the Aubusson rug and the satin-moire curtains are French.

DEPARTMENT OF THE AMERICAN INDIAN

AMERICAN INDIAN art is displayed on the ground floor of the Museum in an atmospheric gallery of adobe-like walls and beamed ceiling. At either end of this room are dioramas representing the settings and methods followed by a Navaho blanket weaver and a Pueblo pottery maker (see figure). These figures were modeled by John G. Prasuhn and the backgrounds painted by Walter A. Bailey.

Particularly outstanding in the collection are the blankets, pottery and jewelry made by tribes in the southwestern part of this country. Baskets from the northwest, California and the south, beaded leather work of the Woodland tribes, masks and ritual ornaments, pre-historic pottery of the cave-dwellers, mound pottery from Missouri, ivory and wood carvings from Alaska and the South Sea Isles are well represented.

The civilization of the pre-Columbian period in Central America is shown in a large group of pottery and moulded human figures and heads. The skill of the Inca craftsmen is seen in tapestry woven fabrics and metal-work consisting of gold and silver cups, jewelry and masks.



INDIAN ROOM

LIST OF ARTISTS REPRESENTED BY PAINTINGS

AMERICAN

*Benton, T. H., Contemporary, "_The Sun Treader - Portrait of Carl Ruggles._"
*Bingham, G. C., 1811-1879, *"_Fishing on the Mississippi,_" "_Portrait of Dr. Troost,_" "_Portrait of Mrs. Troost,_" "_Portrait of Elizabeth D. Keller,_" "_Portrait of James M. Keller,_" "_Portrait of Samuel Ritchey, Sr.,_" "_Portrait of Emily W. D. Thompson,_" "_Portrait of Judge J. T. V. Thompson._"
Blackburn, J., ca. 1700-1760, "_The Reverend Peter Bours._"
Braught, R. E., Contemporary, "_Tchaikowsky's 'Sixth Symphony'._"
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Enneking, J. E. (Contemporary), *"Winter Landscape," "Summer Landscape," "Fall Landscape."*
Littlefield, W. H. (Contemporary), *"Saconnesset Hills."*

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LECTURES AND GALLERY GUIDANCE

A series of Wednesday evening lectures is held in the Atkins Auditorium during winter months. There is no admission charge for these lectures which are given by members of the Gallery staff and illustrated by lantern slides and objects from the collection. Information on subjects and dates may be obtained at the Gallery.

Special series of lectures or gallery talks for clubs or other interested groups may be arranged. These facilities are also made available for out of town organizations.

The services of a guide may be secured at a fee of twenty cents per person, with a minimum charge of one dollar for an hour's tour. Whenever possible, arrangements should be made in advance.

WHEEL CHAIRS

Provision has been made for visitors needing the convenience of wheel chairs. No charge is made unless an attendant is desired.

GIFTS TO THE COLLECTION

The greater part of all museum collections has been built up by individual gifts or bequests. Already hundreds of gifts from all over the United States have widened the scope of the Nelson Collection. The Trustees and Director will be pleased to discuss the acceptability of gifts or bequests with those desiring to contribute to the Collection. Gifts of or contributions for contemporary art are especially solicited and would constitute a most noteworthy memorial as the Nelson Funds can be used for purchase of works of art only when the artist has been dead at least thirty years. The Gallery will be glad to give information about the Society of Friends of Art which has been formed by interested patrons for the purpose of purchasing and presenting to the Collection, works by contemporary artists.

PATRONS

The financial cooperation of everyone for such activities as loan exhibitions, courses of lectures, the Library, musical programs, classes for children in art appreciation or the history of art or the peoples of the world as exemplified in the Gallery collections is an urgent need and the Director will be pleased to furnish detailed information.

PUBLICATIONS

Catalogues, handbooks, photographs, postcards, etc., are for sale at the Information Desk to the left of the North Entrance.

THE LIBRARY

The Library is open to the public at certain given hours and arrangement may also be made for use at other times for study purposes.

THE DEPARTMENT OF JUNIOR EDUCATION

THE work of the Junior Education program is twofold; a scheduled series of demonstrations and tours for the public schools and free-time activities and classes.

PUBLIC SCHOOL WORK

The Sixth Grade pupils of the public schools, nearly 5,000 children, participate with their teachers in four visits each year to study sculpture, painting, tapestries, and glass and pottery. Following a demonstration of the technique, in the Atkins Auditorium, the groups are conducted by trained volunteers to the galleries which contain masterpieces of the medium under discussion. Preparatory material is given by the teachers before the visit is made.

The Seventh Grade pupils make one visit each year, correlating their study of American History with the American Wing and the American Painting galleries.

For Lower Grade pupils, eleven conducted tours on various sections of the Gallery are planned to supplement the school work of each grade from the Second through the Fifth. These tours may be scheduled by the teacher at the time it best fits into her program.

A circulating exhibition of prints, explaining by example the history of print making and accompanied by the tools and plates involved in the processes, is available for use in the high schools of the city.

SATURDAY CLASSES AND OTHER ACTIVITIES

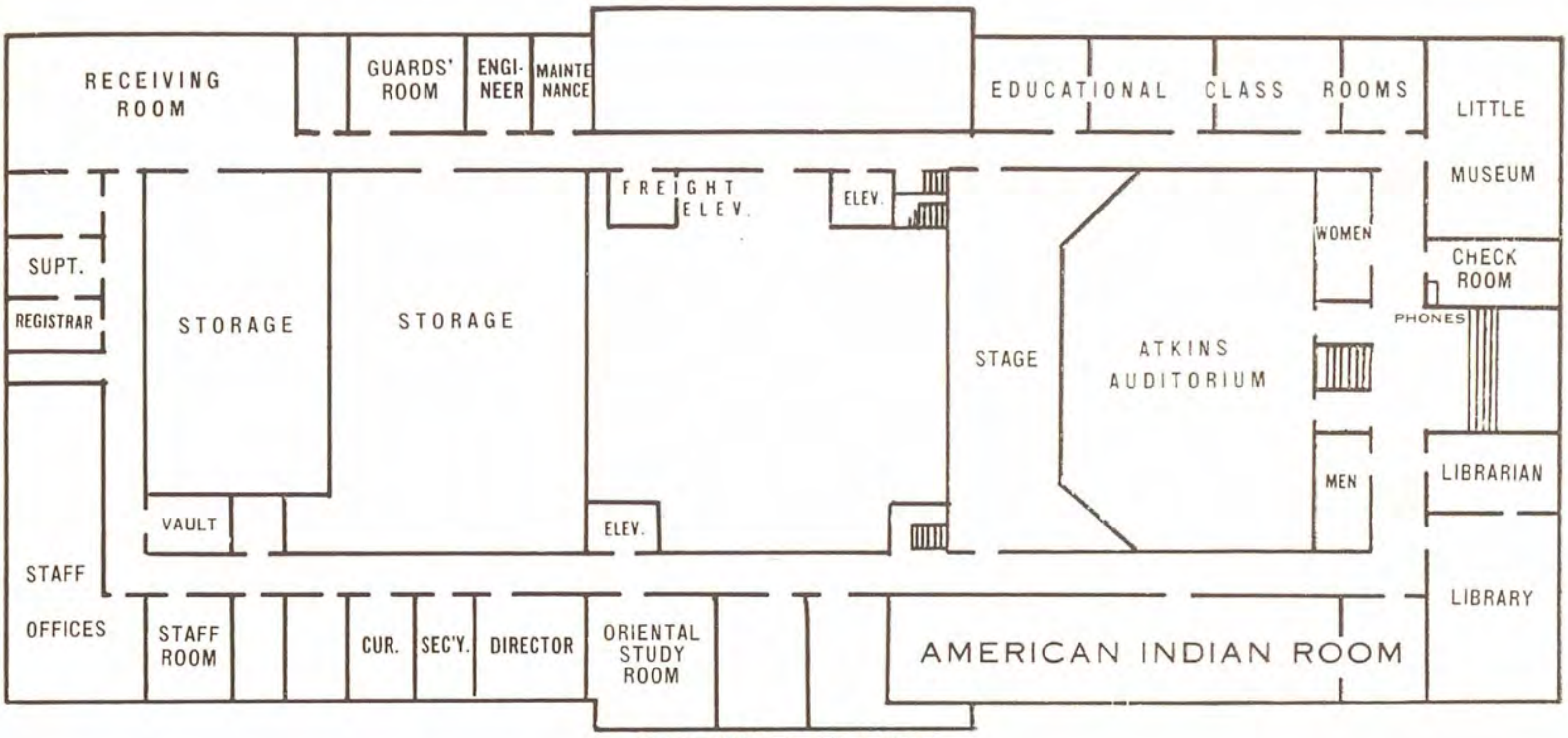
The free time activities, in which any child from seven to sixteen may participate, are confined to Saturdays and a six weeks summer session. An appreciation of the collection and the periods of history represented is attained through active participation in arts and crafts. Drawing, clay modelling, marionettes, and simple crafts are offered. The use of marionettes has been particularly successful as a method for museum appreciation since the plays are based on some object or artist represented in the collection. The child not only learns to make and manipulate a marionette, but must study the collection for costumes, stage sets and the period and background in which the original object was produced.

Junior Docents are a group of children over ten years of age who study the Gallery section by section and after passing a rigid examination may qualify as guides.

The Little Museum, located on the ground floor, has its own juvenile staff which arranges and presents exhibitions of particular interest to boys and girls.

The Game Tray, is featured in Kirkwood Hall each Saturday. Here a variety of games furnish a pleasant diversion and, at the same time, a helpful guide to a study of the collection.

An Extension Service provides volunteer art instruction for the Community Centers of the city. By means of slides and actual objects, an appreciation of the Gallery collection is brought to these children whose opportunity to visit the Museum is limited. A trip to the Gallery is arranged for the children following four visits to the Community Centers by the extension worker.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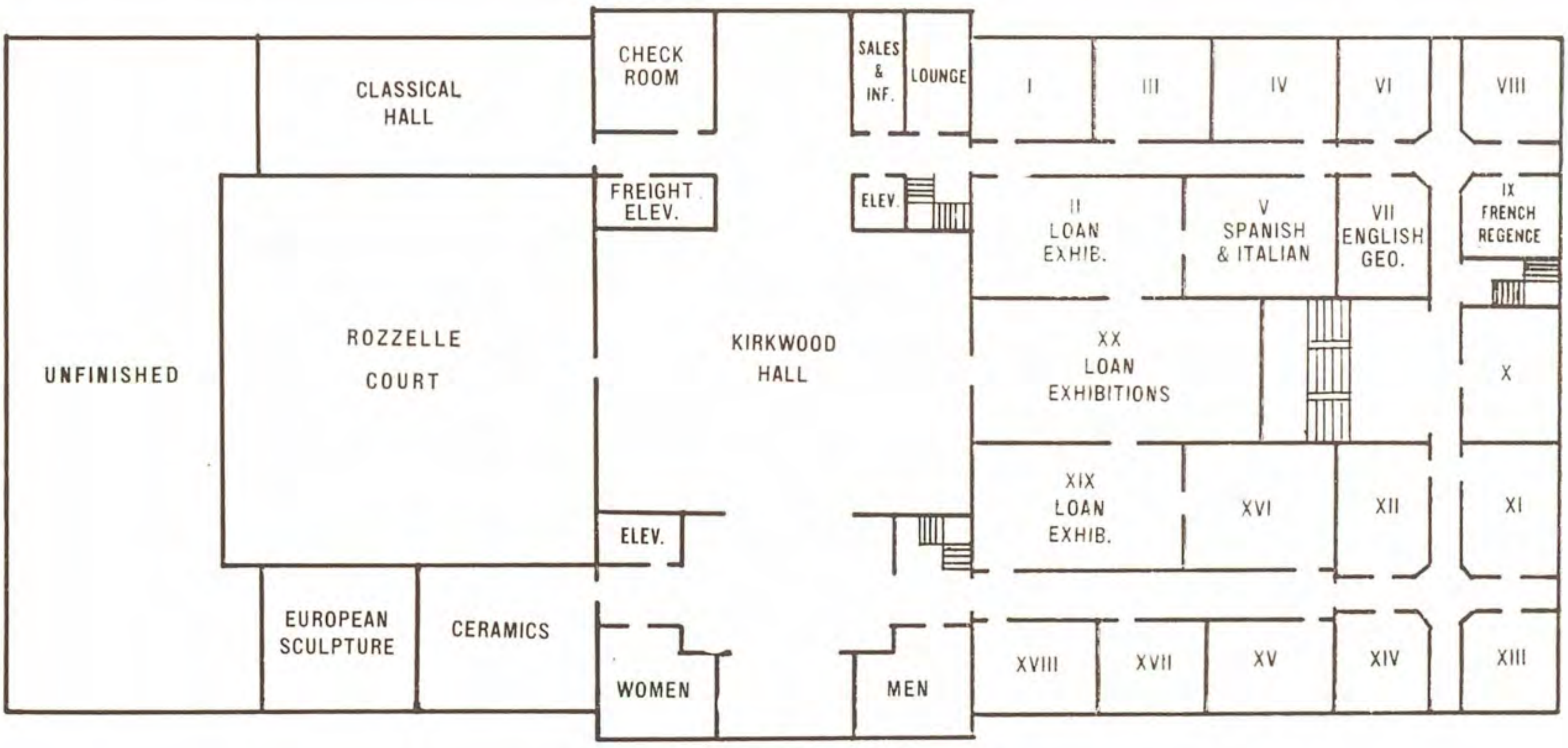
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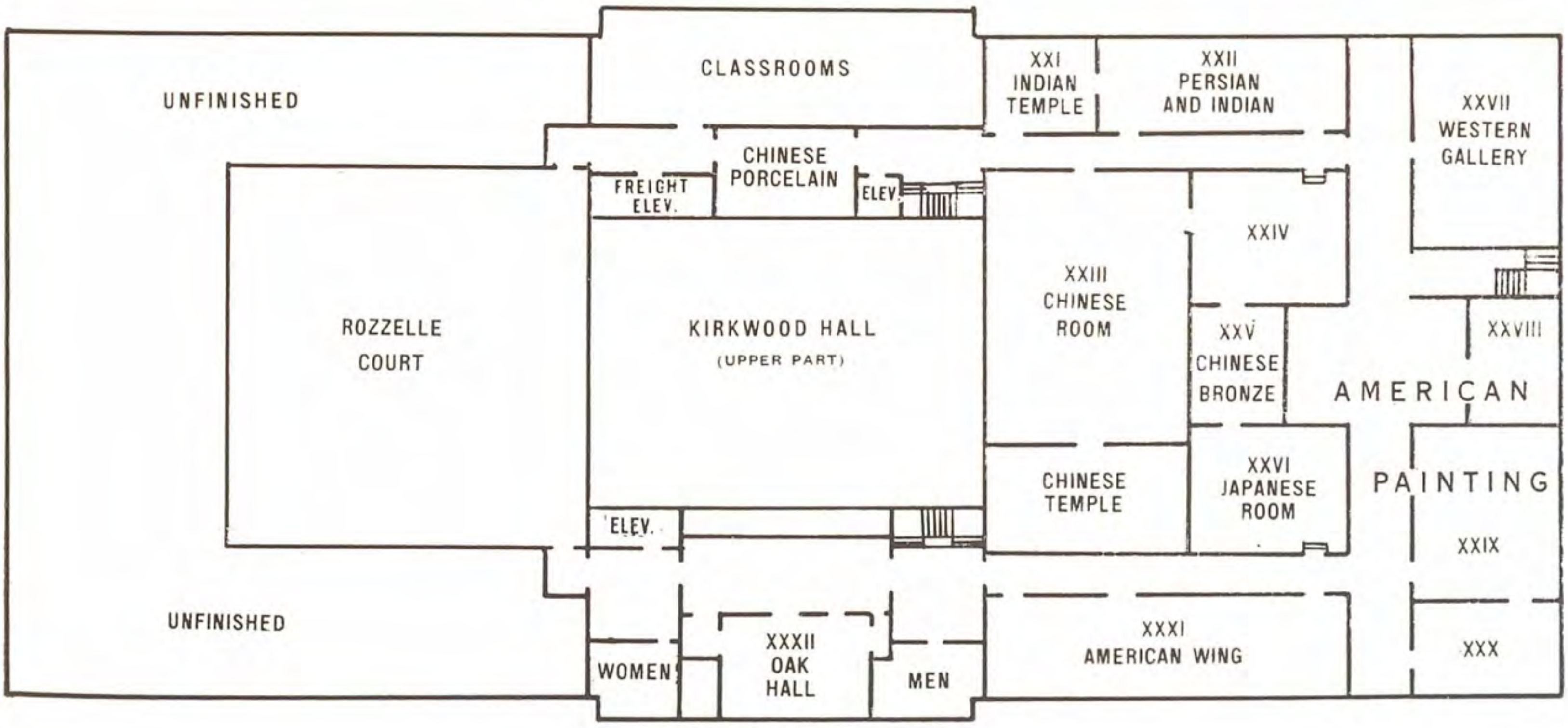
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PHOTOGRAPHY: Hahn-Millard; Harkins Commercial Photo Co.